

















THE HARVARD ORIENTAL SERIES

# HARVARD ORIENTAL SERIES

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BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

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CAMBRIDGE, MASSACHUSETTS  
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1904

# THE BRHAD-DEVATĀ

ATTRIBUTED TO

## ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS  
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH  
AN INTRODUCTION AND SEVEN APPENDICES, AND  
TRANSLATED INTO ENGLISH WITH CRITICAL  
AND ILLUSTRATIVE NOTES

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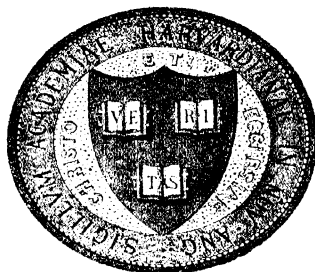
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## ABBREVIATIONS

*The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.*

|              |  |
|--------------|--|
| <b>AB.</b>   | = Aitareya Brāhmaṇa.   |
| <b>AGS.</b>  | = Āśvalāyana Gṛhya Sūtra.  |
| <b>Ārṣ.</b>  | = Ārṣānukramaṇī.   |
| <b>AS'S.</b> | = Āśvalāyana Śrauta Sūtra.   |
| <b>AV.</b>   | = Atharva-veda.  |
| <b>BD.</b>   | = Bṛhaddevatā.   |
| <b>JAOS.</b> | = Journal of the American Oriental Society.                          |
| <b>JRAS.</b> | = Journal of the Royal Asiatic Society of Great Britain and Ireland. |
| <b>KB.</b>   | = Kauṣītaki Brāhmaṇa.  |
| <b>KZ.</b>   | = Kuhn's Zeitschrift.  |
| <b>M.M.</b>  | = Max Müller.  |
| <b>n.</b>    | = Nītimañjarī.   |
| <b>Nir.</b>  | = Yaska's Nirukta.   |
| <b>R.</b>    | = Rājendralāla Mitra.  |
| <b>r.</b>    | = the reading in Rājendralāla Mitra's text.                          |
| <b>RV.</b>   | = R̥g-veda.  |
| <b>ṣ.</b>    | = Ṣaḍguruśiṣya.  |
| <b>s.</b>    | = Sāyaṇa.  |
| <b>S.</b>    | = Sarvānukramaṇī.  |
| <b>S'B.</b>  | = Śatapatha Brāhmaṇa.  |
| <b>TB.</b>   | = Taittirīya Brāhmaṇa.   |
| <b>TS.</b>   | = Taittirīya Saṃhitā.  |
| <b>v. r.</b> | = various reading.   |
| <b>VS.</b>   | = Vājasaneyi Saṃhitā.  |
| <b>ZDMG.</b> | = Zeitschrift der deutschen morgenländischen Gesellschaft.           |



# BRHADDEVATĀ

## TRANSLATION AND NOTES

### 1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text<sup>a</sup>, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा bfk m<sup>1</sup>, corrected to नमस्कृत्य h, नमस्कृत्य rd (Rgvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रवृग्भ्यः).—ऋग्भ्यो B hr<sup>3</sup> m<sup>1</sup>, ऋग् r.

<sup>a</sup> The words *samāmnūyānupūrvaśaḥ* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm<sup>1</sup>rbk, हि तत्सर्वं r<sup>1</sup>r<sup>4</sup>.—अवगच्छति hm<sup>1</sup>b fkn, अविगच्छति r<sup>2</sup>, अधिगच्छति r.—With the words देवतज्ञो हि मन्त्राणाम् cp. Sarvānukramaṇī, Introduction § 1: मन्त्राणां . . . देवतविद्; and मन्त्राणां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*viññāpayati*) as to their (*tad* = *mantrānām*) intentions<sup>a</sup> which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣiṇām mantradṛṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस hm<sup>1</sup>b, तद्वितांस f, तद्वितांस k, तद्वित्तान् r<sup>2</sup>r<sup>4</sup>, तद्विदां r.—तदभिप्रायान् hm<sup>1</sup>rfk, त्वभिप्रायान् b.

<sup>a</sup> Cp. Nirukta vii. 3: *evam uccāvacaḥ abhiprāyaḥ ṛṣiṇām mantradṛṣṭayo bhavanti.*



4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies <sup>a</sup>.

लौक्यानां Bhm<sup>1</sup>r<sup>3</sup>, लौकिकानां r.—वा hm<sup>1</sup>fk, च b, no particle r.

<sup>a</sup> Cp. Sarvānukramaṇī, Introduction § 1: 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished.' Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya <sup>a</sup>.

इह hm<sup>1</sup>r, इव bfk.—सूर्यमेव च hm<sup>1</sup>r bfk, सूर्यमेव तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. below, i. 69; Nirukta vii. 5; Sarvānukramaṇī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula) <sup>a</sup>. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं<sup>1</sup>b, देव hd, देवं fkr.—भक्त्या hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, कृत्या b fkr.—तद्देव b fkr, तद्देव hm<sup>1</sup>d.—

The end of the *varga* is here marked by १ in bm<sup>1</sup>, not in hdfk.

<sup>a</sup> Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

## 2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons <sup>a</sup>.

<sup>a</sup> Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुत्याशिषौ तु hm<sup>1</sup>rb, सुत्याशिषो नु f, सुत्याशिषसु r<sup>1</sup>r<sup>4</sup>.—दृश्येते hm<sup>1</sup>r, दृश्यन्ते b fkr<sup>1</sup>r<sup>4</sup>.—ताः सुः r, ता सुः hfk, ता सुस् m<sup>1</sup>, ता सु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्थयत्येव hm<sup>1</sup>r, अर्थयत्येव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवद्विवां ब्रुवद्विवां hm<sup>1</sup>bfr<sup>2</sup>, सुवद्विश्च ब्रुवद्विश्च r.—अधिभिस्तत्त्वदर्शिभिः hm<sup>1</sup>r, अधिभिर्मन्त्रदर्शिभिः bfr<sup>2</sup> (मन्दर्शिभिः f), मन्त्रेष्वर्थानुदर्शिभिः r<sup>1</sup>r<sup>3</sup>(r<sup>4</sup>?).

11. When the name of a deity is mentioned in the second person<sup>a</sup> in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

भिधीयते Bhm<sup>1</sup>r<sup>3</sup>, प्रदृश्यते r.—तामेव देवतां विद्यान्मन्त्रे hm<sup>1</sup>bfr, तमेवाहुः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapurusaṣayogās tvam iti caitena sarva-nāmnā*.

### 3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr<sup>3</sup>bfr<sup>2</sup>, तु देवता bm<sup>1</sup>, तद्देवता<sup>o</sup> r.—०भिधानां hm<sup>1</sup>r<sup>1</sup>bfr, ०भिधानं r<sup>1</sup>r<sup>4</sup>.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्यन्ते देवता यस्मिन् hm<sup>1</sup>r<sup>1</sup>bfr, चित्रं तद्दृश्यते चास्मिन् r<sup>1</sup>r<sup>4</sup>.—एकस्मिन् hm<sup>1</sup>r<sup>4</sup>, एकस्य bfr, एतस्यां r<sup>1</sup>.—h has on the margin चित्रं तद् दृश्यते चास्मिन्नेकस्यां वज्रपु द्वयोरिति भाषे पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*ṛṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

इन्द्रो ह्र<sup>1</sup>bfkr<sup>2</sup>, इन्द्रोभ्यो r.—च प्रजायते Bhr<sup>3</sup>m<sup>1</sup>, तस्य जायते r.—ऋषिसूक्तं तु bfkrdh (corrected on margin in h to °सूक्तानि), ऋषिसूक्तानि (तान्यत्र यावन्धेकस्य) r<sup>1</sup>r<sup>4</sup>.—The reading of 15<sup>ab</sup> in the text is that of Bhr<sup>3</sup>m<sup>1</sup>; instead of this r reads देवतैका तु यावत्सु देवतायास्तदुच्यते. h has also on the margin सूयेतैका तु यावत्सु देवतायास्तदुच्यते इति भाष्ये पाठः। With reference to 15<sup>cd</sup>, h has on the margin: यावत्स्वर्थः समा-येत अ०।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandaḥ-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुसु hr<sup>2</sup>r<sup>3</sup>r<sup>5</sup>, या सुसु bfm<sup>1</sup>, या सु k, यासु r.—तच्छन्दः hdfm<sup>1</sup>, तच्छन्दः r, -इन्द्रः k, तदृषिं b.—वैविध्यमेवं Bhr<sup>3</sup>m<sup>1</sup>, वैविध्यमेतत् r.—The end of the *varga* is here marked by ३ in hdm bfk.

#### 4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn<sup>a</sup>, or such as belong to a stanza (only), as well as such as are incidental<sup>b</sup>.

मन्त्रेषु hrb, मन्त्रेण fk.—°थ वर्गमोजि hm<sup>1</sup>bf, °थ ऋग्भाज्जि r, °थ वर्गमोजि k.

<sup>a</sup> Cp. Nirukta vii. 13 and x. 42.

<sup>b</sup> Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

भजन्ते वै hm<sup>1</sup>r, भजन्ते यैः bfk.—वै ऋचः hm<sup>1</sup>r, यैः ऋचः b, यैर्ऋचः r<sup>1</sup>r<sup>4</sup>fk r<sup>2</sup>r<sup>5</sup>.—न्यानि hm<sup>1</sup>r fk, यानि br<sup>4</sup>.—च कानिचित् Bhm<sup>1</sup>r<sup>3</sup>, प्रसङ्गतः r.—18<sup>d</sup> = 41<sup>d</sup>.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

°प्रकारेऽपि hm<sup>1</sup>r bfk, °प्रकाशेऽपि r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described<sup>a</sup>. When a hymn is broken up (*bhinne*)<sup>b</sup>, one should here state the deity from (its) characteristic mark<sup>c</sup>.

०शेषं hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, ०शेष fkr<sup>2</sup>, ०शेषं r.—देवतामिह लिङ्गतः m<sup>1</sup>rbfk, देवता लिंग-  
भेदतः hd. No various reading is given by Rājendralāla Mitra.

<sup>a</sup> This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, Sagenstoffe, p. 8). <sup>b</sup> That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramaṇī i. 139. <sup>c</sup> Cp. Sarvānukramaṇī l. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful<sup>a</sup>.

यथावच्च hm<sup>1</sup>r, तथावच्च bfk.—कर्मसु hm<sup>1</sup>rb, कर्म प्र० fkr<sup>2</sup>.—The end of the *varga* is here marked by ४ in hm<sup>1</sup>bfk.

<sup>a</sup> Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

### 5. Origin of names.

22. <sup>a</sup> Because the praisers, at the beginning and end of hymns, proclaim the occasion<sup>b</sup>, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना bfk<sup>2</sup>, देवता नाम्नाम् r<sup>1</sup>r<sup>4</sup>, देवतास्तास्ता hm<sup>1</sup>r<sup>3</sup>.—उपेक्षेतेह hbfkr, उपेक्षेते हि m<sup>1</sup>, अपेक्षेतेह r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in Album-Kern (Leiden, 1903), pp. 334, 336.

<sup>b</sup> That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: ‘from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?’<sup>a</sup>

स्वत्त्वानां r<sup>1</sup>, सत्त्वानां f, सत्वानां all the rest. —वा bfk<sup>2</sup>r<sup>1</sup>r<sup>3</sup>, च hm<sup>1</sup>r. —यद्वान्यद् r<sup>1</sup>r<sup>4</sup>, यदन्यद् hm<sup>1</sup>rbk.

<sup>a</sup> This expression is equivalent to *laukyānām*; cp. *laukyānām vaidikānām vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

**पुराणाः** all MSS. except  $r^1r^4$ , which have **पौराणाः**.—**मन्वते**  $hr^3$ , **मन्यते**  $Bm^1r^1r^4d$  : I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because  $h$  and  $r^3$  are the most correct of the MSS., and because **मन्वते** is very easily altered to **मन्यते**, as is proved by the fact that  $d$ , which is a copy of  $h$ , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction<sup>a</sup> and extraction<sup>b</sup>.'

**यदृक्ष्योपवसनात्**  $hm^1rb$ , **यदृक्ष्योप्रवरानात्**  $f$ , **यदृक्ष्योपवचनात्**  $r^1r^4r^5$ .—**तथामृष्यायणाच्च यत्**  $bfk$ , **तथामृष्यायणाच्च**  $r^1r^4$ , **तथामृष्यायणाज्जपात्**  $hr$ , **तथा यणाज्जपात्**  $m^1$  (the syllables **पारा** in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

<sup>a</sup> I have assumed this to be the most likely meaning from the use of *upa-vas*. <sup>b</sup> Lit. 'the condition of being the descendant (*āyana*) of him (*amuṣya*).'

26. With regard to that (question), Yāska, Gārgya, and Rāthī-tara say, 'from four : from prayer, from the diversity of objects<sup>a</sup>, from speech, and from action.'

**०रथीतराः**  $hm^1rbf$ , **०रथंतराः**  $kr^2$ .—Between **इति** and **तच्चाङ्गर्**  $fk$  insert **नामानि कर्मतस्त्वाह शोभते**, evidently copied by mistake from 27<sup>ab</sup>.—**थार्थवैख्याद्**  $hm^1rb$ , **थार्थवैख्याद्**  $fkr^2r^5$  (**०रूपाद्**  $f$ ), **थ च वैख्याद्**  $r^1r^4$ .—The end of the *varga* is here marked by  $y$  in  $bfdm^1$ , not in  $k$ .

<sup>a</sup> *Artha-vairūpya* here corresponds to *rūpa* in 25.

#### 6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action : prayer and form and utterance<sup>a</sup>, all arise from action.

**कर्मतस्त्वाह**  $hr^1r^3m^1bfk$ , **कर्मणां चाह**  $r$ .—**वाच्यं**  $hr^3br^2r^5$ , **वाक्यं**  $r$ , **काव्यं**  $fk$ .

<sup>a</sup> *Rūpa* here corresponds to *artha-vairūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

dent<sup>a</sup>, as well as from addition and extraction, is simply action : and so hear (what) the reasons (are).

यदृक्ष्योपवसनात् hrb, यदृक्ष्योपवचनात् fkr<sup>2</sup>, यदृक्ष्या निवासाच्च r<sup>1</sup>r<sup>4</sup>.—तथामु-  
ष्यायणाच्च यत् hrb, तथामुष्यायणाय यत् fk, यद्वा मृष्यायणाच्च r<sup>1</sup>r<sup>4</sup>.—तथा तदपि all  
MSS. except b, which has तथावदपि.—कृणुध्वं च m<sup>1</sup>bfk, कृणुध्वं तु r, कृणु त्वं च hr<sup>3</sup>d.—  
हेतवः Bhm<sup>1</sup>r<sup>3</sup>, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-  
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due  
perhaps to the metre). The R̥gvidhāna has instances of the same loose usage (i. 3. 4; iii.  
4. 1). हेतुतः (the reading apparently of r<sup>1</sup>r<sup>4</sup>) looks too much like a correction (cp. i. 46).

<sup>a</sup> *Yadr̥chayā* is the only word here and in 25 which is not in the ablative, probably  
owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*  
(for *ca yat*) in 25 was probably due to *yadr̥chayopavasanāt* being understood by the copyist  
as one expression and the consequent necessity of making up the number nine in some  
other way. The corruption is not repeated in 28 because of the absence of this necessity.  
*Yadr̥chayā* (scil. *nāmā*) is explained below (i. 30) as *yādr̥chikaṃ nāma*.

29. Creatures arise from action ; from action (comes) the inter-  
course of beings. And a being comes into existence somewhere :  
it is produced from (its) abode.

प्रजाः hm<sup>1</sup>r, प्रजा r<sup>1</sup>b fkr<sup>2</sup>.—कर्मतः सत्त्वसंगतिः hm<sup>1</sup>rb, कर्मतः सत्त्वगंगतिः f (गागतिः  
kr<sup>2</sup>), कर्मणः सच्च जायते r<sup>1</sup>.—क्वचित् all MSS. except r<sup>1</sup>r<sup>4</sup>, which have सतो.—संजायते  
सच्च k, स जायते सच्च hr<sup>3</sup>d, संज्ञायते सच्च fm<sup>1</sup>r, संज्ञापयेद्यच्च b, निवसते सच्च r<sup>1</sup>r<sup>4</sup>.

30. An accidental name is given somewhere or other : one  
should know that that also is here (derived) from a comparison  
with some (form of) becoming.

तु नामामिधीयते hm<sup>1</sup>r, नाम नामाधीयते fkr<sup>2</sup>, नाम नाम धीयते r<sup>1</sup>r<sup>5</sup>, नाम  
नामापि मिधीयते b.—ऋषम्यादिह hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ऋषम्यादपि b fkr<sup>2</sup>, ऋषम्यादेव r.

31. For there is no (form of) becoming unconnected with  
action, nor is any name meaningless. Names have no other source  
than becoming ; therefore they are all derived from action.

न नामास्ति hm<sup>1</sup>r, न नामाह b, त नामाह f, तन्नामाह kr<sup>2</sup>.—The end of the *varga*  
is here marked by ६ in hd, by १६ in fk, not at all in bm<sup>1</sup>.

#### 7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addiction

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare),

यच्च  $hm^1 bfk$ , यत्तु  $r$ .— $°वसनाच्च$   $hm^1 r$ ,  $°वसनं$  च  $b$ ,  $°वचनं$  च  $r^1 r^4 fkr^2$  (चत्  $f$ ).—  
भवत्येव तु  $m^1 rfk$ , भवत्येव हि  $hb$ .—स्वस्थादेर्मंगलादिह  $hm^1 bkr^2 r^5$ , स्वस्थादेर्मंगलानि  
ह corrected to  $°दिह f$ , स्वस्थादेर्मङ्गलानि च  $r$ , आशास्ते मङ्गलानि च  $r^1 r^4$ .

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'<sup>a</sup>

अपि कुत्सित°  $hm^1 rb$ , अपि कत्सित°  $f$ , अचिकित्सित°  $kr^2$ .—इह  $b fkr$ , अपि  $hr^4$ .—  
विदितान्यपि  $hm^1 rfk$ , वि[दितान्य]पि  $b$ , निन्दितान्यपि  $r^1 r^4$ .

<sup>a</sup> That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये  $Bhm^1 r^3$ , वै  $r$ .—चैव  $hr$ , स्वीवं  $bfk$ .—प्रभावाद्देवतात्मनः  $hr^3 fr^2 r^7$ , प्रभावाद्देव-  
तात्मनः  $m^1 k$ , प्रभावाद्देवतात्मनः  $b$ , वाक्प्रभावेण चात्मनः  $r$ .

35. Praise (47)<sup>a</sup>, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवल्हिका  $m^1 r^3 r^2$ , प्रवाल्हिका  $k$ , प्रवल्हिका  $hdbfr$ : cp. the various readings in 57.

<sup>a</sup> The figures in 35-39 refer to the śloka below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*āśis*), narration (*ācikyāsa*), plaint (*paridevanā*), blame (*nindā*), and laudation (*praśamsā*) are given.

36. commission (51), injunction (52), vaunt (53), lament<sup>a</sup> (53), narration (58), conversation (52), purifying narrative<sup>b</sup> (53).

<sup>a</sup> Corresponding to this (*vilāpita*) we have *vilāpa* in 53. <sup>b</sup> Simply *ākhyāna* in 53.—The end of the *varga* is here marked by ॐ in  $m^1 dfk$ , not in  $b$ .

## 8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिराधस्  $r^4$ , प्रतिरोधस्  $fkr$ , प्रतिसेधस्  $b$ , प्रतिषेधस्  $hm^1r^7$  (cp. the various readings in 55).—प्रतिवाक्यं तथैव च  $hm^1r^3r^7$ , प्रतिवाक्यं च नाम यत्  $r$ , प्रतिवाक्यं च नाम यत्  $bfk$ .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रमादापह्नवी  $hm^1rfk$ , प्रसादप्रह्वी  $b$ .—च ह  $hm^1r^3r^7$ , व ह  $b$ , ये ह  $k$ , च ये ह  $f$ , च यत्  $r$ .—सञ्जरो  $hm^1$ , सञ्जरो  $bfr$  (cp. various readings in 56).—यश्च  $Bhm^1r^3$ , नाम  $r$ .

39. abuse (48), eulogy <sup>a</sup>, invective (49), curse <sup>b</sup> (49, 58); preposition, particle, noun, and verb <sup>c</sup>;

आक्रोशो  $hm^1r^3br^7$ , आकाशो  $fkr$ .—भिष्टव°  $hr^3m^1r^7$  (?), भिष्टव°  $kr^2$ , भिलव°  $r$ .—चेपः  $hbfbk$ , आचेपः  $r$ .—उपसर्गो  $hm^1rb$ , उपसर्गो  $r^1r^4fkr^2$ .—निपातश्च  $hbfbk$ , निपाताश्च  $r^1r^4$ .

<sup>a</sup> No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). <sup>b</sup> See below (47–58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). <sup>c</sup> These four grammatical categories are discussed below (i. 42–45 and ii. 89–98).

40. past, present <sup>a</sup>, and future; masculine, feminine, neuter <sup>b</sup>: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च  $hm^1k$ , भविष्यंश्च  $f$ , भविष्यंश्च  $br$ .—पुमां MSS.—स्त्री च  $hm^1r^3br^7$ , स्त्रीत्वं  $fkr$ , स्त्र्यथ  $r$ .—सर्ववेदेषु सर्वशः  $Bhr^3m^1$ , सर्ववेदेष्विति स्थितिः  $r$ , सर्वदेवेष्विति स्थितिः  $r^4$ .

<sup>a</sup> *Bhavya* here meaning 'present,' in i. 61 means 'future.'

<sup>b</sup> Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनार्थीया  $hm^1bfbkr^5r^7$ , तेषां निदर्शनार्थीया  $r$ .—धर्वाः  $hm^1r$ , धर्वं  $bfbk$ .—ब्राह्मणे चाथ कल्पे च निगद्यन्तेऽच कानिचित्  $hm^1rbfbk$ , विधी कल्पे च देवे च निगद्यन्तेऽच कर्हिचित्  $r^1r^4$ .—The end of the *varga* is here marked by ८ in  $hm^1bfbk$ .



## 9. Definition of noun and verb.

42<sup>a</sup>. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

°चरित्तेह<sup>rbk</sup>, °चारित्तेह<sup>hm<sup>1</sup>f</sup>.—द्रव्यं<sup>hm<sup>1</sup>b</sup>, द्रव्ये<sup>rfk</sup>.—तदचरं<sup>hm<sup>1</sup>b</sup>, तदाचरं<sup>fk</sup>.—42-45 are omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः<sup>hr<sup>3</sup>r<sup>7</sup>m<sup>1</sup></sup>, विभूतयः<sup>fk</sup>.

44. That notion which, connected with many actions, becoming a later from an earlier<sup>a</sup>, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियाभिनिर्वृत्तिवशेन<sup>m<sup>1</sup>r</sup>, क्रियाभिनिवृत्तिं<sup>f</sup>, क्रियाभिनिर्वृत्तवशेन<sup>h</sup>, क्रियाभिनिर्वृत्तिवशेन<sup>bfk</sup>.—सिद्धं<sup>m<sup>1</sup>bfk</sup>, सिद्धा<sup>h</sup>.

<sup>a</sup> That is, which expresses sequence of time: the expression is taken from Nirukta i. 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्तिं<sup>m<sup>1</sup>r</sup>, क्रियाभिनिर्वृत्तं<sup>h</sup>.—कृदन्तशब्दाभिहितो<sup>hm<sup>1</sup>fr</sup>, कृदन्तशब्दं<sup>b</sup> भिनिहितो<sup>b</sup>.—°विभक्त्यवयवो<sup>hm<sup>1</sup>r</sup>, विभक्त्यवयो<sup>fk</sup> b. The end of the *varga* is here marked by ९ in hm<sup>1</sup>bfk.

## 10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह<sup>hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfk<sup>2</sup></sup>, विविधान्यपि<sup>r</sup>.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता आशोः<sup>hr<sup>1</sup>r<sup>3</sup>br<sup>2</sup>m<sup>1</sup></sup>, प्रोक्ता आ<sup>fk</sup>, प्रोक्ताऽथाशोः<sup>r</sup>.

48. In the formula 'Citra indeed' (*citra it* : viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)<sup>a</sup> reviles.

मन्त्रे  $hm^1rb$ , मन्त्रः  $r^1r^4$ , मन्त्र°  $r^3fk$ .—प्रशंसा भोजस्य  $hm^1rbfk$ , प्रसंगाद्भोजस्य  $r^1r^4$ .—  
सोभरेः  $m^1$ , सौभरेः  $hr$ , सौभरे  $b$ , सौभर  $fk r^2$ .—माता चेत्य°  $hm^1r$ , माता मेत्य°  $fk r^1r^2r^5$ .

<sup>a</sup> VS. xxiii. 25; TS. vii. 4. 19<sup>3</sup>; SB. xiii. v. 2<sup>5</sup>; TB. iii. 9. 7<sup>4</sup>; ASS. x. 8. 10.

49. The stanza 'vain food' (*mogham annam* : x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā* : vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra* : v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam* : x. 48. 7) there is invective (39);

ऋङ् मोघमन्नं  $hm^1r$ , ऋङ् मोघमन्न  $b$ , ऋग्भोयमन्न  $f$ , ऋग्भोयमन  $kr^2$ .—निन्दा  $hm^1br$ , तिदा  $fk r^2$ .

\* 50. 'May wind waft hither' (*vāta ā vātu* : x. 186. 1) is a prayer (35); 'staves' (*dandāḥ* : vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā* : i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति  $hm^1rbfk r^2r^6$ , दण्डादि  $r^4$ .—परिदेवना  $hm^1rb$ , परिवेदेना  $fk r^2r^4r^6$ .—The end of the *varga* is here marked by १० in  $hb fkm^1$ .

### 11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsit* : x. 129. 5) is doubt (35); 'I was Manu' (*aham manuḥ* : iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṁ no yajñam* : iii. 21. 1) the (first) verse is called commission (36).

आसीच्च  $hm^1rbfk$ , आसीदिहक्  $r^1r^4$ .—कत्यना  $hm^1r$ , कथना  $r^1r^4bfk$ , कच्छना  $r^5$ .—  
उच्यते  $hm^1rbfk$ , उक्तमे  $r^1r^4$

52. 'Here let him say' (*iha bravītu* : i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me* : i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā* : x. 34. 13) in the praise of dice<sup>a</sup> is prohibition and admonition (38).

संलाप  $bfkr$ , संज्ञाप  $hm^1$ , सज्ञाप  $r^1r^3r^4$ .—ऋगुपोप मे  $hr^3m^1B$ , तुगुपोप मे  $r$ .—प्रति-  
षेधोपदेशौ  $hm^1rbfk$ , प्रतिषेधापदेशौ  $r^4r^5$ .

<sup>a</sup> That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative<sup>a</sup> (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)<sup>b</sup>; 'without a husband' (*avīrām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'<sup>c</sup> (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विलापः स्यान् hr<sup>3</sup>r<sup>2</sup>r<sup>7</sup>b fkm<sup>1</sup> (no *visarga* b fkm<sup>1</sup>), विलापस्तु r.—अवीरामात्मनः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b fkr<sup>2</sup>, अवीरामिव माम् r.

<sup>a</sup> *Akhyāna* here corresponds to *pavitrākhyāna* in 36. <sup>b</sup> *Vilāpa* here corresponds to *vilapitam* in 36; the latter expression is also used in *Nirukta* v. 2 with reference to the above passage (i. 179. 4). <sup>c</sup> In *Nirukta* vii. 3 this passage is, however, described as *plaint* (*paridevanā*).

54. Obeisance (37, is expressed) in (the formula of) Śunaḥśepa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)<sup>a</sup>; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)<sup>b</sup>,

शुनःशेषि m<sup>1</sup>r, शुनःशेषि b, शुनःशेषि r<sup>5</sup>, शुनःशे f, शुनःशेष kr<sup>2</sup>, (०रो) मत ऋषे r<sup>1</sup>r<sup>4</sup>.—तुल्योऽहं स्याम् hm<sup>1</sup>r f, तुल्यो ह स्याम् b.—Instead of 54<sup>cd</sup>, as given in the text according to hm<sup>1</sup>r b f, a totally different line occurs in r<sup>1</sup>: यां कल्पयन्ति नोऽरयः परित्वा सुक्तमिह ते, the first *pāda* of which is the *pratīka* of a *khila* mentioned below (viii. 45).

<sup>a</sup> Cp. below, viii. 44; Meyer, *Rgvidhāna* xxiii, xxvii. <sup>b</sup> The author here seems to have been unable to quote an example of *saṅkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitaśa<sup>a</sup>; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1–3)<sup>b</sup>, again, (expresses) an obstacle (37).

त्वैतश्च m<sup>1</sup>h f, त्वैतश्च br.—यः Bhm<sup>1</sup>r<sup>3</sup>, नुः r.—महानग्न्या<sup>o</sup> hm<sup>1</sup>r f, महानान्या<sup>o</sup> b.—स्यात् hm<sup>1</sup>, स्यात् fkr<sup>2</sup>, त्वा b, तु r.—प्रतिराधो h d f, प्रतिरागो kr<sup>2</sup>, प्रतिरोधो bm<sup>1</sup>r (cp. above, 37).—भुगित्यपि m<sup>1</sup>hr<sup>3</sup>f, धुगित्यपि kr<sup>2</sup>, भुगित्यमि br<sup>7</sup>, भुगित्युत r.—The end of the *varga* is here marked by ११ in hdm<sup>1</sup>f, not in bk.

<sup>a</sup> See *Aitareya Brāhmaṇa* vi. 33. 1, and *Sāyaṇa's* comment in *Aufrecht's* edition; also *Haug*, vol. ii, p. 434. <sup>b</sup> Cp. *AB*. vi. 33. 19, *Haug*, vol. ii, p. 435.

## 12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham* : x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ* : vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā* : v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi* : i. 164. 37) is agitation (38).

प्रमादस्त्वेष  $hm^1r$ , प्रमादस्त्वेह  $b$ , प्रमादस्त्वेक  $fkr^2$ .—न स ख  $hm^1r^3f$ , नमस्व  $kr^2$ , नमश्च  $r$ , omitted in  $b$ .—अपह्वः  $bhr^3m^1$ , अपह्वच  $f$ , अपह्व  $k$ , अह्व  $r^2$ , अभिह्वः  $r$ .—सञ्जरः  $hrm^1$ , सञ्जरः  $fk$ .— $56^{cd}$  and  $57^{ab}$  are omitted in  $b$ .

57. 'Let the invoker worship' (*hotā yakṣat* : i. 139. 10) is a summons (35); 'who, to-day' (*ko adya* : i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye* : iii. 31. 2)<sup>a</sup>—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau* : AV. xx. 133. 1-6)<sup>b</sup>.

जामयेऽपह्वो  $r^4$ , जामन्नपह्वो  $r$ , जामनुपह्वो  $r^3$ , यामनुपह्वो  $hd$ , यामन्नपह्वो  $b$ , यामनुपह्वो  $fkr^2$ , यामनुपह्वो  $m^1$ .—नैषा  $hdm^1bfk$ , नेति  $r$ .—प्रवल्हिका  $hr^3kr^2$ , वल्हिका  $fbm^1dr$  (cp. 35).

<sup>a</sup> Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'pahnava na), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhiṣṭava* : see note on i. 39. <sup>b</sup> The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsit* : x. 129. 2)—this (stanza) they pronounce to be narration (36)<sup>a</sup>; 'may they be childless' (*aprajāḥ santu* : i. 25. 5<sup>c</sup>) is a curse (39)<sup>b</sup>, while 'blessed' (*bhadram* : i. 89. 8) is a prayer<sup>c</sup> in Gotama<sup>d</sup>.

भद्रम्  $hdm^1r$ , बद्रम्  $b fkr^2$ .—गोतमे  $m^1$ , गौतमे  $hb fkr^2$ . The author of i. 89. 8 (*bhadram karṇebhiḥ*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गोतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e.g. as गौतमे, 'in the hymn of Gotama' (but गार्त्समदे in iii. 36). (In ii. 129  $hbm^1$  have all wrongly गौतमे for गोतमे; cp. also critical note on ii. 46.)

<sup>a</sup> The same term is used to describe the same stanza in Nirukta vii. 3. <sup>b</sup> 'Curse', (39) is twice exemplified, once as *śōpa* (49), and once (57) as *abhiśāpa*. <sup>c</sup> This is the second example of *āsis* (35). *Apahnava* in i. 57 (note <sup>a</sup>) would therefore not stand alone as exemplified twice. <sup>d</sup> The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम्  $hm^1r^3bfkr^2r^7$ , इदार्पजम्  $r$ .—प्रयोगतश्  $hm^1rfk$ , प्रयोगे तच्  $b$ .

60. These contents (*vākyārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference<sup>a</sup>.

०तां सूक्तभागिनीम्  $hm^1bfr$ , ०तां सूक्तभागिनाम्  $r^1r^4$ , ०ता सूक्तभागिनी  $kr^2$ .—संश्रयन्ते  $hm^1rb$ , संभूयते  $fkr^2$ .—त्वच्चा०  $hm^1rb$ , तच्चा०  $r^4$ , ०त्व आनु०  $f$ , ०त्वा आनु०  $kr^2$ .—The end of the *varga* is here marked by १२ in  $hdbf$ , and by २२ in  $k$ , not at all in  $m^1$ .

<sup>a</sup> These various forms of statement in reality imply praise of the deity with which they are connected.

### 13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be<sup>a</sup>, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^3m^1bfkr^2r^7$  read  $6r^{ab}$  as in the text;  $r$  has भवद्भूतं भविष्यच्च जङ्गमं स्थावरं च यत् ।

<sup>a</sup> *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācyam*)<sup>a</sup>.

एषा  $hm^1rbfk$ , एषां  $r^1$ .—यद्  $Bhr^3m^1$ , त्यद्  $r$ .—च वाच्यं  $hdr^3m^1b$ , च वाक्यं  $r^5r^7$ , च वाच  $f$ , च वाचं  $k$ , चाव्ययं  $r$ .

<sup>a</sup> That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp. Vedāntasāra, § 144, and introductory stanza, ed. Böhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

द्वलैष  $hr^3m^1bfkr^2r^7$ , द्वालेव  $r$ .—निवेश्य स्त्रेषु  $hm^1r$ , निवेशः स्त्रेषु  $b$ , निवेशास्त्रेषु  $f$ .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतद्भूतेषु h d r, एतद्भक्तेषु m<sup>1</sup>, एतद्भूतेषु b, एद्भूतेषु f, यद्भूतेषु k, एतद्भेवेषु r<sup>1</sup>r<sup>4</sup>.—व्यञ्जितं h m<sup>1</sup>r b f k, व्यञ्जितं r<sup>4</sup>r<sup>5</sup>r<sup>7</sup>.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि h m<sup>1</sup>r<sup>3</sup>r<sup>7</sup>, एष च b f k r<sup>2</sup>, एव च r.—The end of the *varga* is here marked by १३ in b f k m<sup>1</sup> h d.

#### 14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati<sup>a</sup>, but in that (celestial) world, Agni Śuci<sup>b</sup>.

पवमानोऽग्निरु h m<sup>1</sup>r b f k, पवमानाग्निरु r<sup>1</sup>r<sup>4</sup>.—°ग्निरु न स्यति: B h r<sup>3</sup>m<sup>1</sup>, °ग्निरु पावकः r.—°अग्निरु नैव m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, °नैव f, °नैव h d, °नैव b k r.

\* <sup>a</sup> Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.

<sup>b</sup> Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4<sup>2</sup>, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara<sup>a</sup>.

ईक्षितः r<sup>1</sup>r<sup>2</sup>r<sup>5</sup> b f k, ईडितः h m<sup>1</sup>r.—जातवेदा: r, जातवेदा h d m<sup>1</sup> b f k.

<sup>a</sup> The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivata-kāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapaṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

°यं गतः सह h m<sup>1</sup>r b f k, °यं सह संस्तुतः r<sup>1</sup>r<sup>4</sup>.—स स्मृतः h m<sup>1</sup>r b f k, सु स्तुतः r<sup>1</sup>r<sup>4</sup>.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities<sup>a</sup>.

मध्यतो h r<sup>3</sup>m<sup>1</sup>, मध्यमो b f k r.—वायुरेव च h m<sup>1</sup>r f k, वायुरेव वा b.

<sup>a</sup> Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇi, Introduction ii. 8 (with Śaḍguru-śiṣya's comment).

70. Owing to the majesty<sup>a</sup> of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm<sup>1</sup>r, तत fk, तच्च b.—तच्च तच्चेह दृश्यते hr<sup>3</sup>m<sup>1</sup>br<sup>6</sup>r<sup>7</sup>, तच्च तच्चेह दृति f, तच्च तच्चेह यदृति k, तच्च तन्नोपलब्धयेत् r.—The end of the *varga* is here marked by १४ in hdbm<sup>1</sup>fk.

<sup>a</sup> Cp. Nirukta vii. 5: *tāsāṃ mähābhūgyād ekaikasyā api bahūni nūmadheyāni bhavanti.*

### 15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*viḥvūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)<sup>a</sup>.

नामानि यदनेकशः hfr, नामानि पदमेकशः k, यन्नामानि वेकशः b.—°योनिताम् hm<sup>1</sup>br, °योगिताम् fkr<sup>2</sup>.

<sup>a</sup> Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaretarajanmānaḥ*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टास्ता m<sup>1</sup>r bfk, प्रतिष्टास्ता hd, प्रदिष्टास्तु r<sup>1</sup>.—तद्भक्तास्तत् hm<sup>1</sup>fk, तद्भक्ताश्च b.—केचिदेवं वदन्ति ताः hm<sup>1</sup>r bfk, नैवं केचिद्वदन्ति तु r<sup>1</sup>r<sup>4</sup>, ताः r<sup>5</sup>.

73. The Soul (*ātmā*) is all<sup>a</sup> that is proclaimed to be an attribute (*bhakti*)<sup>b</sup> of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये तृक्ता hm<sup>1</sup>fr, °द्येतृक्ता kr<sup>2</sup>, °द्यौरृक्ताः r<sup>4</sup>, पृथुव्युरद्येन्तृक्ता b.—लोकादि° hm<sup>1</sup>r fk, लोकारि° b, लोकाधि° r<sup>1</sup>r<sup>4</sup>.—यद्यज्ञक्तिः प्रकीर्त्यते hm<sup>1</sup>r bfk, यदन्यज्ञक्तिः कीर्त्यते r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. Nirukta vii. 4: *ātmā sarvaṃ devasya.*

<sup>b</sup> Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp. 111 and 392, last line.

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle<sup>a</sup> of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्वेवायुधं <sup>r<sup>(4)</sup></sup>, तेजस्वेवयवाः <sup>m<sup>1</sup></sup>, तेजस्ते वयवाः <sup>hd</sup>, तेजस्ते वायवाः <sup>r<sup>3</sup></sup>, तेजस्ते वायवा <sup>f</sup>, तेजस्ते वायवः (°वस् <sup>b</sup>) <sup>br<sup>1</sup>r<sup>5</sup></sup>, तेजसे वायवा <sup>kr<sup>2</sup></sup>.—यस्य यत् <sup>Bhr<sup>3</sup></sup>, तस्य तत् <sup>r</sup>.

<sup>a</sup> See Nirukta vii. 4: *ātmaivaiṣāṃ ratho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

बहुदेवता सुतयो <sup>kr<sup>2</sup></sup>, बहुदेवतायाः सुतयो <sup>rd</sup>, बहुदेवता या सुतयो <sup>hm<sup>1</sup>bf</sup>. The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-सुतयश्च <sup>hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>f</sup> (°स्त° <sup>f</sup>), द्विवत्संतयश्च <sup>kr<sup>2</sup></sup>, त्रैवत्ससुतयश्च <sup>b</sup>, द्वन्द्वशः सुतयश्च <sup>r</sup>.—पतीनामेव <sup>hrb</sup>, पतीनामिव <sup>m<sup>1</sup>fkr<sup>2</sup>r<sup>3</sup>r<sup>5</sup></sup>.—The end of the *varga* is here marked by १५ in <sup>hdbf</sup>, not in <sup>m<sup>1</sup>k</sup>.

#### 16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhaktiḥ*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुतौ <sup>m<sup>1</sup>r</sup>, °ताया सुतौ <sup>hdbfk</sup>.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वान् <sup>hdm<sup>1</sup></sup>, सु तान् सर्वान् <sup>r</sup>, सु तां सर्वान् <sup>b</sup>, सुतत्सर्वान् <sup>fk</sup>, सु या सर्वाम् <sup>r<sup>1</sup></sup>.—तच्चैन्द्रे <sup>hdm<sup>1</sup>fk</sup>, तवेन्द्रे <sup>b</sup>, तच्चैन्द्रे <sup>r</sup>, तच्चैन्द्रे <sup>r<sup>1</sup>r<sup>4</sup></sup>.

78. That deity to whom the oblation is offered, and to whom the hymn belongs<sup>a</sup>, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते <sup>hr<sup>4</sup>m<sup>1</sup></sup> (cp. Nirukta vii. 18), निरूप्यते <sup>rbfk</sup>.—यस्य <sup>hrbf</sup>, यस्यै <sup>kr<sup>4</sup></sup>.—सूक्तं च <sup>hm<sup>1</sup>bfk</sup>, सूक्तं तु <sup>r</sup>.—सैव तच्च <sup>hrbfk</sup>, तच्च तच्च <sup>r<sup>1</sup>r<sup>4</sup></sup>.—प्रधानं <sup>hm<sup>1</sup>r</sup>, °न <sup>fk</sup>, °ना <sup>b</sup>, °नो <sup>r<sup>1</sup>r<sup>4</sup></sup>.—स्यान् <sup>hrfk</sup>, स्या <sup>b</sup>, सी <sup>r<sup>1</sup>r<sup>4</sup></sup>.—या सुताः <sup>hdm<sup>1</sup>f</sup>, या सुता <sup>b</sup>, या सुया <sup>k</sup>, याः सुताः <sup>r</sup>.

<sup>a</sup> Cp. Nirukta vii. 18: *yas tu sūktaṃ bhajate, yasmai hovir nirūpyate*.



79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm<sup>1</sup>rbfk, इह r<sup>1</sup>r<sup>4</sup>.—एतेषाम् hm<sup>1</sup>rbf, एवेषाम् kr<sup>3</sup>.—समासेनेवमुक्तस्तु hm<sup>1</sup>rbfk, समापद्यन्तु तत्सर्वम् r<sup>1</sup>r<sup>4</sup>.

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names<sup>a</sup>.

नाम्नां m<sup>1</sup>br<sup>1</sup>r<sup>5</sup>, नाम्ना hrfk, नाम्नः r<sup>4</sup>.—मंत्रः शक्नो f.—The end of the *varga* is here marked by १६ in hdbm<sup>1</sup>, not in fk.

<sup>a</sup> Cp. above, i. 2, 4.

### 17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्त्वान्य<sup>o</sup> hrfk, सामान्य<sup>o</sup> b.—देवतावद् r<sup>1</sup>r<sup>4</sup>, देवता च rbfk, देवतां च hd.—8r<sup>ed</sup> is the reading of hdrfk; तुष्टु----श्च तास्तु तास्तुतिष्विह b.

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Bṛhaspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the R̥bhus, the Aśvins,

येस्त्वमिर् rbf, येस्त्वमिर् k, येरमिर् r<sup>4</sup>, यस्त्वमिर् hdm<sup>1</sup>.—पूषा चाप्यृभवो hdr, पूषा वायृभुवो f, पूषा वायृभुवो k, एषा वापृच्युवो b, पूषोषा भृगवो r<sup>1</sup>r<sup>4</sup>.

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuṇa, separately, and both together,

देवी च m<sup>1</sup>br, देवी हि hd, देवो षि f. —सह च fkr, अह च b, च सह m<sup>1</sup>, च मह hd.—तावुभौ hbrfk, ता उभौ m<sup>1</sup>.

84. the All-gods, Savitr, Tvaṣṭr (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः hrfk, मसः b, मुखः r<sup>4</sup>.—रथसंयुताः hfk, ०सं-उतां b, ०संयुतः r, ०संयुगः r<sup>4</sup>.

85. are praised separately in their various hymns and stanzas by their names: these (names) of theirs in their respective praises I will declare in order.

सूक्तिर्द्यग्भिश्च hrbfk, सूक्तिष्वृचु च r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfm<sup>1</sup>, not k.

### 18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*haviṣpaṅkti*), and on the other (are) simple invocations by name.

हविष्पङ्क्तिः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>, हविष्मद्भिः fk, हविषाद्भिः b, हविष्यद्भिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity<sup>a</sup>, and by might.

लक्ष्यते hm<sup>1</sup>rbf, लभ्यते k, लक्षितम् r<sup>4</sup>.—नामधेयैश्च hm<sup>1</sup>rbfk, नामभिश्च r<sup>1</sup>r<sup>4</sup>.—वलकृत्वा hm<sup>1</sup>rf, वलकृत्वा bk.—वलेन hm<sup>1</sup>rf, वलेन k, चलेन b.

<sup>a</sup> The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वैश्च hr<sup>4</sup>bfr<sup>2</sup>, सर्वैस्तु rm<sup>1</sup>.—नामधेयैश्च Bhr<sup>3</sup>, नामभिश्चैव r.—भजतेऽत्र यैः hrfk, लभते च यैः b, भजते च यः r<sup>5</sup>r<sup>7</sup>, भजतेऽखिलैः r<sup>4</sup>.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

अवस्यन्त्यतो hr, अवस्यंततो m<sup>1</sup>, अवस्यत्यतो bfr<sup>3</sup>r<sup>4</sup>.

90. Let this application of these (three) lights<sup>a</sup> take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अयं hm<sup>1</sup>r, इयं bfk.—प्रयोगस्त्वेतेषां hm<sup>1</sup>r fk, प्रयोगस्त्वे तेषां b.—ज्योतिषां त्रिषु hm<sup>1</sup>r, ज्योतिःषु त्रिषु r<sup>2</sup>r<sup>4</sup>, ज्योतिष्वतुषु b, ज्यो षु त्रि च fk.—वर्तताम् m<sup>1</sup>, वर्त्तताम् b fkr, वर्तताम् hd.—The end of the *vargu* is here marked by १८ in hdm<sup>1</sup>bf, not in k.

<sup>a</sup> Cp. i. 97 and Nirukta vii. 20.

### 19. The three Agnis.

91. Because this (terrestrial Agni) is led<sup>a</sup> (*nīyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

इयं नृभिर् br, यन्नृभिर् hm<sup>1</sup>, यन्नृभिर् fk.—च तम् hm<sup>1</sup>r b f k, सन्नृत् r<sup>4</sup>.—चक्रतुः hm<sup>1</sup>, वक्रतुः b, चक्रतुः fk, च क्रतुः r.

<sup>a</sup> The root *nī* being etymologically connected with the second part of the name (cp. *nīh parāḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)<sup>a</sup>, or because he is known (*vidyate*) here by creatures (*jātāiḥ*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutah*)<sup>b</sup> both worlds<sup>c</sup> (separately).

हि जातः सन् r<sup>4</sup>, हि जातस्य hm<sup>1</sup>b, हि जतस्य f, हि यन्नस्य kr<sup>2</sup>, च जातस्य r. That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from ii. 30; cp. मध्यमस्य for मध्यमः स in ii. 44, and द्वारस्य for द्वारसु in iii. 6.—यद्वाच hm<sup>1</sup>r b f, यद्वाच k, यद्वाच r<sup>4</sup>.—नामानौ hm<sup>1</sup>f k, नामानाव् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमौ, not to उभौ), उभौ omitted in f.—समाप्नुतः hr f, समाप्नुतः m<sup>1</sup>b k, समप्नुतः r<sup>4</sup>.

<sup>a</sup> This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vainaṃ viduḥ*). Three others (agreeing with Yāska) are given below (ii. 30, 31). <sup>b</sup> *Samāpnutah* (cp. r<sup>4</sup>) would be the usual word in this sense. <sup>c</sup> That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)<sup>a</sup>: thus some (names) of Agni are mentioned only incidentally.

विहजन्नयम् hdm<sup>1</sup>r, विहजन्नयम् f, विहजन्नयम् b, विहजन्नयम् kr<sup>2</sup>, हजन्निरयम् r<sup>4</sup>.—एतेषां hr b f k, एकसु r<sup>4</sup>.—कथ्यन्ते hr<sup>3</sup>, कल्पन्ते m<sup>1</sup>r, कल्पन्ते r<sup>4</sup>, कल्पन्ते b f k.

<sup>a</sup> Cp. ii. 59: *visrjann apuḥ*; also i. 68: *varsati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays: therefore (the poet) calls them hairy ones (*keśinah*)<sup>a</sup>.

अर्चिभिः केश्यं hdm<sup>1</sup>r<sup>5</sup>, अचिभिः केश्यं f, अचिभिः केश्यं r<sup>2</sup>, अचिभिः केश्यं k, अर्चिभिः केश्यं b.—चैव hm<sup>1</sup>b<sup>1</sup>fk, त्वेव r<sup>3</sup>r<sup>4</sup>, चेव r.—असौ तु r, असौ कु fk, असौ तु hdm<sup>1</sup>, अस्मै तु b.—तेनैवान् m<sup>1</sup>r, तेन नान् r<sup>4</sup>, तेनैव hd, तेनैवाम् b, ते तान् fk.

<sup>a</sup> Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)<sup>a</sup>: i. 164. 44).

संलक्ष्यन्ते hdr, संलक्ष्यते m<sup>1</sup>, संलक्षते fk, संलक्षन्ते b.—प्रक्रियासु त्रयः केशिन इत्यृचि hm<sup>1</sup>r<sup>1</sup>fk (यद्यृचि fk), प्रक्रिया ----- b [the same lacuna similarly marked occurs in f, but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि क्रतवश्च हवींषि च r<sup>4</sup>.—The end of the *varga* is here marked by १९ in hdbfm<sup>1</sup>, not in k.

<sup>a</sup> Cp. Sarvānukramanī on RV. i. 164.

## 20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth<sup>a</sup>: for the whole of this world is pervaded by them.

न चैवैषां b<sup>1</sup>fk, न चैवैषां hdm<sup>1</sup>, न चैवैषां r, न त्वैवैषां r<sup>4</sup>.—विभूतिस्थानजन्म वा hdr<sup>3</sup>m<sup>1</sup>f kr<sup>2</sup>, विभूतिस्थान -- वा b, विभूतिः स्थानजन्म वा r. Cp. विभूतिस्थानसंभवम् i. 104, ii. 20.

<sup>a</sup> Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas<sup>a</sup>.

वैश्वानरं hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, वैश्वानरे r<sup>1</sup>r<sup>4</sup>.—अग्निं hm<sup>1</sup>r<sup>1</sup>b, अग्निं fk, अग्नी r<sup>1</sup>r<sup>4</sup>.—वैश्वानरः m<sup>1</sup>r, वैश्वानर hdb<sup>1</sup>fk.—जातवेदासु Bhm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, जातवेदाश्च r.—तथैते hm<sup>1</sup>b, तथैते fk, तथैनी r<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>, तथैव r.—जातवेदसौ Bhdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>, जातवेदसि r.

<sup>a</sup> Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucyete*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately<sup>a</sup>.

चैकजातत्वाद् hdr, चैकजातत्वाद् m<sup>1</sup>, चैकजन्याच्च r<sup>1</sup>r<sup>4</sup>, चैकजाताश्च b, चैकजाश्च fk.—  
व्याप्तिमत्त्वात् तेजसः hm<sup>1</sup>r, °त्वा तु तेजसः b, °त्वा सु तेजसः fk, °त्वाच्च तेजसः r<sup>1</sup>r<sup>4</sup>.—तस्य  
तस्येह hm<sup>1</sup>r, यस्य यस्येह r<sup>1</sup>r<sup>4</sup>, तस्य तस्य ह fkr<sup>2</sup>r<sup>5</sup>, तस्य तस्याह b.—देवत्वं hm<sup>1</sup>r fk, देवस्य  
b.—च पृथक्स्तुताः hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>, ते पृथक्स्तुताः r, स्तुतिषु स्तुताः r<sup>4</sup>, स्तुषु स्तुता b.

<sup>a</sup> Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṇ*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्त्वापेयम् hm<sup>1</sup>r<sup>4</sup>f, यच्चापेयम् r<sup>3</sup>, यं त्वापेयम् b, यत्त्वापेयम् r.—ब्रूमः r, ब्रूमस् hm<sup>1</sup>,  
ब्रूम b, ब्रूय fk.—सूक्तभाक् तत्र hm<sup>1</sup>r b fk, सूक्तं भक्त्या तु r<sup>1</sup>r<sup>4</sup>.—स्मृतः hm<sup>1</sup> b r, (°म) स्ततः fk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṇ*) of the hymn.

सूर्यः hm<sup>1</sup>r<sup>3</sup>, सूर्य r b fk.—तत्र hm<sup>1</sup>r fk, तस्य b.—The second line in r<sup>1</sup>r<sup>4</sup> appears as सूर्यभक्तस्य सूर्यस्य ज्ञेयो वैश्वानरो दिवि.—The end of the *varga* is here marked by २० in hdm<sup>1</sup> b f, not in k.

## 21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series<sup>a</sup> of these three worlds, begins with a hymn to Vaiśvānara<sup>b</sup>;

दृष्टी hm<sup>1</sup>r, दृष्टौ r<sup>1</sup>r<sup>4</sup>, दृष्टौ fkr<sup>2</sup>, दृष्टो b.—शस्त्रं hm<sup>1</sup>r f, शस्त्र k, शस्त्रं b, शास्त्रं  
r<sup>3</sup>.—प्रतिपद्यते h d r b fk, प्रतिपाद्यते m<sup>1</sup>.

<sup>a</sup> That is, earth, air, heaven. <sup>b</sup> That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23: *eṣāṇ lokānām . . . rohāt pratyava-rohaś cikirṣitaḥ . . . hotāgnimārute śāstre vaiśvānarīyeṇa sūktena pratipadyate.*

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again <sup>a</sup> this (terrestrial) Agni in the Stotriya <sup>b</sup>.

मध्यमस्थाना hrb, मध्यमे स्थानाद् f, स्थाना k, मध्यस्थानां m<sup>1</sup>.—इदं hdr<sup>3</sup>m<sup>1</sup> (cp. Nirukta vii. 23), इदं f, इदं rbk.—स्तोत्रिये hm<sup>1</sup>rfk, स्तोत्रीये b.

<sup>a</sup> That is, in the third place, on earth. <sup>b</sup> Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āyachati madhyasthānā devatāh, rudraṃ ca marutaś ca, tato 'gnim ihasthānam: atraiva stotriyaṃ śamsati.*

104. Just as this has been said of these (three) as arising from (their different) powers and spheres <sup>a</sup>, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) <sup>b</sup>.

यथैतद् hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bkr<sup>2</sup>, तथैतद् r.—तथा च Bhr<sup>3</sup>m<sup>1</sup>, यथा च r.

<sup>a</sup> I take *vibhūti-sthāna-sambhavam* as a bahuvrihi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. <sup>b</sup> Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चाग्निमाश्रितम् hm<sup>1</sup>b, चाग्निमिश्रितम् rk, वाग्निमिश्रितम् r<sup>1</sup>r<sup>4</sup>f, वाग्निमिश्रितम् r<sup>5</sup>.—<sup>०</sup>पूर्वेण hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, <sup>०</sup>पूर्वेण f, <sup>०</sup>पूर्वेण bkr.—निबोधत hm<sup>1</sup>r, निबोधता fk, निबोधतः b.—The end of the *varga* is here marked by २९ in hdbfk, not in m<sup>1</sup>.

## 22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Draviṇodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni <sup>a</sup>.

जातवेदाः श्रितो hdr, जातवेदा श्रितो bfk (शु० f).—वैश्वानरः श्रितः hm<sup>1</sup>rb, ०र श्रितः fd, ०र स्मृतः k.—The second pāda of 106 is identical with the second of 97.

<sup>a</sup> The deities enumerated in *vargas* 22, 23 (106-114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1-3, the only essential difference being that Iṭā (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106-109<sup>ab</sup>). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109<sup>cd</sup>-114). The twelve Āpri deities (Idhma-Svābhākṛtayaḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147-150) and the etymology of these names is discussed in ii. 158, iii. 1-30.

107. Narāśaṃsa is contained in him, in him<sup>a</sup> is contained Ilā, the Litter and the Divine Doors are contained in this<sup>a</sup> Agni.

नराशंसः अि<sup>०</sup> r, नराशंस अि<sup>०</sup> hdm<sup>1</sup> bf, नराशंसा अि<sup>०</sup> k.—चैनमेनम् m<sup>1</sup> fkr, चैतमेनम् hdr<sup>3</sup>, चैतमेतम् b, चैवमेतम् r<sup>4</sup>.—°विळः hdm<sup>1</sup>, °लः b fkr.—प्रिमेनम् hdm<sup>1</sup> r, प्रिमेतम् b, प्रिमेव तु fk.—संश्रिताः m<sup>1</sup> d fkr, संश्रिता b.

<sup>a</sup> The correct form at the beginning of the pāda here and in 111 would be *etam*; I have, however, kept *enam* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn<sup>a</sup>, and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvaṣṭṛ is contained in him.

दैव्यौ fr<sup>5</sup>, all the rest (hdm<sup>1</sup> bkr) दैव्यौ (दैव्या होतारा Naighaṇṭuka v. 2).—होतारा-वेतदाश्रयौ hm<sup>1</sup> r, होतारावेतदाश्रितौ r<sup>4</sup>, °रौ चेतदाश्रयौ b, °रा चेतराश्रयैः k, °रा चेतदाश्रयौः f, °रौ च तदाश्रयौ r<sup>7</sup>.—देव्यस् b fkr, देव्यःस m<sup>1</sup>, देव्यास् hr<sup>3</sup> d.—तिस्रः अि-ताश्चैनं r, तिस्रश्चिताश्चैनं b, तिस्रश्चिनाश्चैवं fk, तिस्रः अ्रिता ह्येनं hm<sup>1</sup>.

<sup>a</sup> *Naktośāsā*, also ii. 148 (*naktośāsau*, iii. 8), while *Naighaṇṭuka* v. 2 has *uśāsānaklā*.

109. Vanaspati is contained in him, also the Svāhākṛtis; and<sup>a</sup> the Steed, and the Bird, and the Frogs are contained in him.

चैनं hm<sup>1</sup> r, चैतं b, चैवं fkr<sup>2</sup>.—चैतदाश्रयाः hm<sup>1</sup> rb, च तदाश्रयाः fkr<sup>2</sup>.

<sup>a</sup> The following thirty-seven names, including the eight pairs at the end (109<sup>cd</sup>–114), correspond to the thirty-six in *Naighaṇṭuka* v. 3, to which Ilā is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice<sup>a</sup>, also Narāśaṃsa<sup>b</sup>, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

यावाणम् m<sup>1</sup> rb, यावणम् hdr<sup>3</sup>, यावाणां f, यावणां kr<sup>2</sup>.—चैनमचाश्र m<sup>1</sup> r, चैनमचाश्र hd, चैतमचाश्र r<sup>4</sup>, चैवमचाश्र fkr<sup>2</sup>, चैतमज्जाश्रु b.—°धिश्चैनं hr<sup>3</sup> m<sup>1</sup>, °धिश्चैतं r<sup>5</sup> r<sup>7</sup>, °धिश्चैव fk, °वैश्चैव b.—भीश्वो hm<sup>1</sup> r fk, भीषवो b.—नराशंसस् is the reading of all the MSS., as well as of two of the *Naighaṇṭuka* (see Roth, p. 27).

<sup>a</sup> The sequence of the names in *Naighaṇṭuka* v. 3 is *akṣūh*, *grāvāṇah*. <sup>b</sup> *Narāśaṃsa* has already occurred above (i. 107) as a terrestrial deity (= *Naighaṇṭuka* v. 2) and the corresponding form in the text of *Naighaṇṭuka* v. 3 is *nārāśaṃsah*, which is the form explained by Yāska, *Nirukta* ix. 9 (*yena narāḥ praśasyante sa nārāśaṃso mantrah*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by २२ in hm<sup>1</sup> dfk.

## 23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are<sup>a</sup> the Whip, the Bull, and the Mallet, in him the Draught and the Mortar<sup>b</sup>.

श्रिता अश्वजनी  $hm^1rf$ , श्रिता आश्वजनी  $kr^2$ , श्रिता चाश्वजनी  $r^4$ , श्रिता चाश्वज  
b.—चैनम्  $hr^3r^5r^7$ , चैतम् b, चैवम्  $r^4$ , चैलम्  $rkr^2$ , चैलम् f.—एनं  $hd$ , एतं  $br$ , ऐषेतं  $fk$ .

<sup>a</sup> *Śritā* (= *śritāḥ*) is the plural agreeing with *āśvājani*, *vṛṣabhaḥ*, and *drughaṇaḥ*.

<sup>b</sup> *Ulūkhalam* comes before *vṛṣabhaḥ* in *Naighaṇṭuka* v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Iḷā<sup>a</sup>, and Pṛthivī<sup>b</sup>.

सर्वा ओषधयश्च ह  $hm^1r^3r^5r^7$ , सर्वा ओषधयः सह f, सर्वाओषधयः सह  $kr^2$ , सर्वा  
प्लौषवयः सह b, सार्वज्ञौषधयस्तथा r.—रात्र्यप्वाप्माथ्यं<sup>o</sup>  $hd$ , रात्र्यघाप्माथ्यं<sup>o</sup>  $r^3r^5$ , रात्र्य-  
थामथ्यं<sup>o</sup>  $m^1$ , रात्र्यश्वाप्माथ्यं<sup>o</sup> r, रात्रिरथयत्तिथ्यं<sup>o</sup>  $fkr^2$ .—रण्यानी  $hm^1r^3fkr^2r^5$ , रण्यान्वी  
b, रण्यानिः r.—अद्वेळा  $hdm^1$ , अद्वेला  $fkr$ , अद्विरा b, अद्वा बावां<sup>o</sup>  $r^1r^4$ .

<sup>a</sup> Iḷā does not occur in *Naighaṇṭuka* v. 3, but is taken from v. 5.

<sup>b</sup> These feminine deities correspond to the nine (with the addition of Iḷā from v. 5) in *Naighaṇṭuka* v. 3, the first four being in the same order. They recur below (ii. 73-75), where Iḷā is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds<sup>a</sup> forming a pair, and Pestle and Mortar<sup>b</sup> (belong) to him, and the two Oblation-carts as they are called.

भजते  $br^1r^4r^5$ , भजते  $hdm^1rfk$ .—एवात्नी  $hm^1r^1r^3r^4$ , एवोर्वी  $b fkr$ .—च रोदसी  
 $hm^1rf$ , च रोदसी b, तु गेदृशी k, तु गेदृशा  $r^2$ .—खले चैनं  $hm^1fkr$ , खले एव  $r^1r^4$ ,  
षलं चैतं b.

<sup>a</sup> *Rodasī* for the *dyāvapṛthivī* of *Naighaṇṭuka* v. 3.

<sup>b</sup> *Musalolūkhale* for the *ulūkhalamusale* of *Naighaṇṭuka* v. 3.

114. The two Fostering (goddesses)<sup>a</sup> and the two worshipped with strengthening oblations<sup>a</sup> (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira<sup>b</sup>, are contained in him.

ऊती चैनं  $hm^1br$ , ऊतिश्चैनं  $fkr^2$ , ऊतिश्चैव  $r^1r^4$ .—विपाट सह  $hm^1rf$ , विपाटसह b,



विपाद्द्व k.—चायी चैतदाश्रयौ h m<sup>1</sup> r, चायी चैतदाश्रयाः b, चापि चैतदाश्रया f (०र्या f) k r<sup>2</sup>, चैवाश्रितदाश्रयौ r<sup>1</sup> r<sup>4</sup>.

<sup>a</sup> Cp. Nirukta ix. 41, 42. <sup>b</sup> Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World<sup>a</sup> and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn<sup>a</sup>, the Anuṣṭubh<sup>b</sup> (metre) and the Trivṛt Stoma;

लोकोऽयं h m<sup>1</sup> r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>5</sup>, लोको वै b, लोके वै r k r<sup>2</sup>.—प्रातः सवनं h m<sup>1</sup> r f k, प्रात यवनं b.—चर्तुं h m<sup>1</sup> r, चर्तुं f, चर्तुं k, वर्तुं b.—नृष्टबथो त्रिवृत् h m<sup>1</sup> r f, नृष्टव्थो त्रिवृत् k, नृष्ट्वाय त्रिवृत् b, नृष्टु च यस्त्रिवृत् r<sup>1</sup> r<sup>4</sup>.—The end of the *varga* is here marked by २३ in h m<sup>1</sup> b f k.

<sup>a</sup> This and the following four and a half ślokas (115-120<sup>ab</sup>) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktini*) are: *ayam lokah prātaḥsavanam vasanto gāyatrī trivṛtstomo rathamtarāṃ sūma ye ca devaganāḥ samāmnātāḥ prathamē sthāne* . . . From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekaviṃśastomaḥ* and the *vairājaṃ sūma*, are there described as abiding on earth (*prthivyāyatanāni*). <sup>b</sup> *Anuṣṭubh* is curiously inserted between *stomaḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, ṛtīyaṃ savanaṃ, lokah*).

#### 24. Other deities associated with Agni.

116. the Gāyatrī, the Ekaviṃśa (Stoma)<sup>a</sup>, the Rathamtara chant and the Vairāja chant<sup>a</sup>, the Sādhyas and the Āptyas with the Vasus<sup>b</sup> (belong to the sphere of Agni).

यच्च साम h m<sup>1</sup> r, यच्च सांध्यं b, यच्च साध्यं f k r<sup>2</sup>.—आप्याश्च h m<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>5</sup> b, आप्याश्च f k, आप्यश्च r.

<sup>a</sup> See 115, note <sup>a</sup>. <sup>b</sup> These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts<sup>a</sup>, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu<sup>b</sup> he shares praise.

वरुणेन h d r f k, वरुणस्य b.

<sup>a</sup> The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, Ṛtaṃ as deities sharing praise with Agni (*asya saṃstāvikā devāḥ*). <sup>b</sup> According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*āgnā-vaiṣṇavaṃ havir, na tv ṛk saṃstāvikī daśatayīṣu vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan<sup>a</sup> and with Varuṇa. One who knows the essential meaning (of the formulas) should connect<sup>b</sup> the deity (and) the oblation by means of the formulas.

पूष्णा च hr, पूषा च m<sup>1</sup>, पुंसा च r<sup>5</sup>r<sup>7</sup>, पुंसो च fh, पुंशश्च kr<sup>2</sup>.—संयोजयेद् r<sup>1</sup>r<sup>4</sup>, संस्तूयते hdm<sup>1</sup>rbrfk.—हविः hm<sup>1</sup>rb, विः f, विद्ः k, विदुः r<sup>2</sup>.

<sup>a</sup> This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note <sup>b</sup>), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āgnāpauṣṇaṃ havir, na tu saṃstavaḥ*). Yāska, however, quotes the verse RV. x. 17.3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

<sup>b</sup> Though the MSS. of both A and B read *saṃstūyate*, and only r<sup>1</sup>r<sup>4</sup> *saṃyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṃstūyete* to have been an early gloss meant to explain *saṃyojayet*, and to have been substituted for the word in later MSS. in the form of *saṃstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṃstūyete*).' I construe *saṃyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *saṃyay vijānan mantreṣu taṃ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)<sup>a</sup>. The bringing of the gods, as well as the taking of the oblations (to them)<sup>b</sup>,

असंस्तुतस्यापि hdm<sup>1</sup>bf, असंस्तुतस्य वि k, असन्ततस्यापि r, असंस्तुतस्यापि r<sup>1</sup>r<sup>4</sup>.—सतो hrb, ततो kr<sup>4</sup> (r<sup>2</sup>?).—हविरेकं br, हविरेवं hm<sup>1</sup>r<sup>3</sup>, हविरेषा fkr<sup>2</sup>.—निरूप्यते h, निरूप्यते m<sup>1</sup>dbrfk.—वहनं हविषां h (वहनं च हविषां Nirukta vii. 8), वहनं हविषा m<sup>1</sup>, हविषां वहनं bfrk, हविषो वहनं r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṃstavaḥ*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *nygyam udāharāṇaṃ yena saṃstavaḥ*.

<sup>b</sup> This line 119<sup>cd</sup> (*devatāvāhanam*) in all the MSS. comes before 118<sup>cd</sup> (*devatām arthā*<sup>o</sup>). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*<sup>o</sup>). That it originally came before 120<sup>ab</sup> (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāsya karma vahanāṃ ca haviṣām āvāhanāṃ ca devatānāṃ yac ca kiṃ cid dūrṣṭiṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)<sup>a</sup>. Thus the whole of this great group contained in the Agni of earth has been stated.

दृष्टे च  $hm^1 rfk$ , दृष्टे तु  $r^1 r^4$ , दृष्टेषु  $r^5 r^7$ , दृष्टेषु  $b$ . The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yac ca kīṃ cid dārṣṭinīṣayikam agnikarma*), the original reading was probably *dr̥ṣṭeś ca* or *dr̥ṣṭes tu* (*viṣaye*).—पृथिव्याग्न्याश्रयो  $hrf$ , अग्न्याश्रयो  $k$ , अग्न्यामयो  $b$ .—The end of the *varga* is here marked by २४ in  $hdm^1 bfk$ .

<sup>a</sup> That is, one of Agni's activities is to make objects visible. Cp. Roth, *Erläuterungen*, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thätigkeit.'

## 25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यश्चेन्द्रो  $m^1 d$ , यश्चेन्द्रो  $hr$ , याः श्रेन्द्रो  $f$ , याश्चेन्द्रो  $k$ , यस्त्वैन्द्रो  $br^1 r^4$ .—गणः सोऽयम्  $hdr$ , गण सो यम्  $b$ , गणो यम्  $f$ , गणो यः  $m$   $k$ .—गणश्चाप्सरसां  $hdm^1 r^3 r^5 r^7$ , गन्धर्वाप्सरसां  $bfk$ , गन्धर्वाप्सरसस्  $r^1 r^4$ .—The evidence of the MSS. points to *ऽप्सरसां* as the original reading. The alteration of *गणश्चा°* to *गन्धर्वा°* would easily suggest itself, and then the gen. pl. would naturally be changed (as in  $r^1 r^4$ ) to the nom. for the sake of the construction.

122. In Indra<sup>a</sup> are contained Parjanya, Rudra, Vāyu, Brhaspati, Varuṇa, Ka, Mr̥tyu, and the god Brahmanaspati;

<sup>a</sup> The deities of the middle sphere enumerated in this and the following seven ślokas (122–129) are identical with those contained in Naighaṇṭuka v. 4, 5. The order is, however, considerably diversified here, and two deities are added (*Sitā* and *Lākṣmī*).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati<sup>a</sup>, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मनुष्य  $hr$  (मनुष्यः Naighaṇṭuka v. 4), मनुष्य  $m^1 bfk r^2 r^5$ .—अत्र ह  $hm^1 r bfk$ , तत्र तु  $r^1 r^4$ .

<sup>a</sup> *Kṣetrasya patih* in Naighaṇṭuka v. 4.

124. Apām napāt and Dadhikrā, then Suparṇa, Purūravas, Rta, Asuniti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिकाश्च  $hm^1 r$ , दधिकाश्च  $r^3$ , धवकाश्च  $b$ , दधिका च  $r^1 r^4 r^5$ , दधिका  $fk$ .—वेनश्च  $hm^1 rf$ , वेनश्च  $m$   $k$ , वेनश्च  $r^4$ , वेन  $b$ .—तस्मैतस्याश्रये  $r^1 r^4$ , तस्य तस्याश्रये  $b$ , तथेन्द्रश्च स्त्रियो  $hdm^1 rfk$ , तथेन्द्रश्च स्त्रियो  $r^5 r^7$ . Though the weight of the MS. evidence seems to favour

तथेन्दुश्च स्त्रियो, I have preferred तस्यैतस्याश्रये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) णश्रये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्थाना स्त्रियः (see Nirukta xi. 22); (4) तस्यैतस्य could have been corrupted to तथेन्दुश्च.—With regard to the expression तस्यैतस्याश्रयेऽदितिः cp. ii. 10 तस्याश्रये सरण्यश्च.

125. and Tvaṣṭr and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm<sup>1</sup>br, वाचो r<sup>1</sup>r<sup>4</sup>, omitted in fk. — चैव अथर्वाणश्च hm<sup>1</sup>r, चैवाथर्वाणश्च fb, चैव वाथर्वाणश्च kr<sup>2</sup>.

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

\* श्वेनश्चैवैवम् r<sup>1</sup>r<sup>4</sup>, सनश्चैवैम् b, भृगवश्चैवम् hm<sup>1</sup>r<sup>1</sup>fk, each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्वेन would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122–129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अपिश्च hm<sup>1</sup>r<sup>1</sup>bfk, आपश्च r<sup>2</sup>(r<sup>1</sup>?)r<sup>4</sup>.—तथेळा चैव या स्मृता hdm<sup>1</sup>, तथेलाश्चैव या स्मृताः b, तथेला चैव याः स्मृताः r, तथेलाश्चैव या स्मृताः fk (the ल in f looks like त्स, k has त्स्).—विधातेन्दुर् hm<sup>1</sup>r, विधातेनुर् b, विधातेन्दुर् f, विधातेन्दुर् k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

## 26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Āngirases, and the Fathers together with the Ṛbhus.

च वै hm<sup>1</sup>rb, चैव kr<sup>2</sup>r<sup>7</sup>.—देवो रुद्राणां r<sup>1</sup>r<sup>4</sup>, देवो रुणाणां b, देव भूनुणां k, देव ऋभूणां hdm<sup>1</sup>fr. If ऋभूनां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः। रुद्राः। ऋभवः। अङ्गिरसः। पितरः। Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चतुर्भिः hm<sup>1</sup>r, चतुर्भिः d, च उभिः b, चैवभिः fk. The Ṛbhus, not the Ṛtus, occur in Naighaṇṭuka v. 5. चर्भुभिः was doubtless changed to चतुर्भिः on account of the reading ऋभूणां in the preceding line. The words मरुतश्चर्भुभिः सह occur at the end of a line in Ṛgvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhṛguḥ, Aghnyā, Sarasvatī, Yamī, Urvaśī, Sinivālī, Pathyā, Svasti, Uṣas, Kuhū ;

सरमाष्ट्याश्च  $hm^1 rfk$ , सरमाष्ट्याश्च  $r^5$ , सरमाष्ट्याश्च  $b$ .—यम्युर्वशी  $hm^1 r$ , यम्युर्वशी (probably meant for °सी)  $f$ , यम्युर्वशी  $k$ , यम्युर्वशी  $b$ .

129. Earth, Anumatī, Dhenu, Sitā<sup>a</sup>, Lākṣā<sup>b</sup>, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrāñī.

सीता लाक्षा  $hdm^1 fr^2 r^3$ , सीता लाक्षा  $b$ , सीता लाक्षा  $k$ , सीतेलाक्षा  $r$ , श्रीलाक्षे(ला)  $r^1 r^4$  (cp. ii. 84).—तथैव  $hm^1 r^2 r^3 fb$ , तथै च  $k$ , दितिश्च  $r^1 r^4$ .—चैव इन्द्राणांश्चैष  $hm^1 r$ , चैवेन्द्राणांश्चैष  $f$ , चैवेन्द्राणांश्चैष  $k$ , चैवेन्द्राणांश्चैष  $b$ .

<sup>a</sup> Sitā and Lākṣā are the only names in the above passage (122–129) not found in Naighaṇṭuka v. 4, 5. <sup>b</sup> See below, ii. 84 (also Ārṣānukramaṇī x. 102), and viii. 51.

130. The metre Triṣṭubh<sup>a</sup> and Pañkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतेष्वेवाग्रयो  $hdm^1 r$ , एतेष्वेवाग्रये  $fkr^2 r^7$ , पतश्चैवाग्रये  $b$ .

<sup>a</sup> The statements of this and the following śloka are based on Nirukta vii. 10 : *athaitānīndrabhaktīni : antarikṣaloko mādhyañḍīmanī savanam grīṣmas triṣṭup . . brhat sūma*, and vii. 11 : *hemantaḥ pañktiḥ . . śākvaraṃ sāmety antarikṣāyatanāni*.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses<sup>a</sup>.

अतू च  $hrfk$ , अत व  $b$ .—बृहत्  $bfr$ , बृहत्  $hd$ .—यज्ञीतं  $hrfk$ , यज्ञीतं  $b$ .—शाक्वरम्  $hrfk$ , शाक्वरं  $b$ .—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are  $b$  and  $f$ . Whether any of the MSS. used by Rājendralāla Miṭra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by २६ in  $bdfkm^1$ . The last śloka is numbered १३१ in  $hd$ . It should be the same in  $r$  (instead of १३०); the error is due to ९१ being repeated after śloka ९२.

<sup>a</sup> Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

## 1. Deities of Indra's sphere.

1. Śākatāyana, moreover, says that to him (Indra) belong (*asya āśrayan*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)<sup>a</sup>.

द्वौ hr<sup>3</sup>m<sup>1</sup>bfr<sup>2</sup>r<sup>5</sup>, तौ r.—आश्रयौ hm<sup>1</sup>r, आश्रये b, आचयत् (साकसूनयः) f. The line r<sup>ab</sup> omitted in k.—यस्य hm<sup>1</sup>rb, यस्य fkr<sup>2</sup>.—संख्याया hm<sup>1</sup>r, संख्याया f, मख्याया b, संख्यायां r<sup>1</sup>r<sup>4</sup>.

\* <sup>a</sup> The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṁstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati<sup>a</sup>;

चैव hm<sup>1</sup>r, चैक b. In place of संस्तुतश्चैव पूष्णा f has वृश्चिष्मा, and k वृश्चिष्मा (sic).

\* <sup>a</sup> All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athāṁsya saṁstavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatiḥ brahmaṇaspatiḥ parvataḥ kuto viṣṇur vāyuḥ*.

3. with Bṛhataspati<sup>a</sup> as well as (with him) who is Parvata<sup>b</sup> by name. They say that in some praises certain (gods) are praised as incidental<sup>c</sup>.

बृहत्स्यतिना चैव hdm<sup>1</sup>r<sup>2</sup>br<sup>5</sup>, बृहत्स्यतिना च तथा r, बृहत्स्यतिना चैव f, स बृहत्स्यतिना चैव kr<sup>2</sup>. As MSS. of both families have the reading बृहत्स्यतिना (following Yāska's etymology बृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr<sup>2</sup>).—नाम्ना यद्यापि पर्वतः hdm<sup>1</sup>r<sup>3</sup>B, बृहत्स्येष वै पतिः r(=r<sup>1</sup>r<sup>4</sup>?).—कासुचित्केचिदिद्याङ्गर् hm<sup>1</sup>r, कासुचित्केचिवदिद्याङ्ग f, कासुचित्केषुचिदिद्याङ्ग k, काचित्केचिविदिद्या b.—निपाता hm<sup>1</sup>bfk, निपाताः r, निपातः r<sup>1</sup>r<sup>4</sup>.—सुताः hm<sup>1</sup>r<sup>1</sup>fk, सुता b, सुतः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Bṛhataspati is doubtless meant as the etymological equivalent of Bṛhaspati (see critical note). <sup>b</sup> Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).

<sup>c</sup> *Nipātāḥ* is here used like *nipātinaḥ*; cp. Nirukta x. 13: *kūś cid (devatā) nipātabhājah*.

4. And the god Mitra is frequently praised<sup>a</sup> in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu<sup>b</sup>;

मित्रश्च A, मित्रसु B.—श्रूयते hdm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, श्रूयते b, यते fk, सूयते r.—सहासकृत् all MSS. (cp. B, note 3), सहाः सकृत् r.—पुनः पूषा च वायुना m<sup>1</sup>r<sup>1</sup>fk, पुः पूषा च वायुना hd, पुनः सखा च वायुना b.

<sup>a</sup> That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mitro varuṇena saṁstūyate pūṣṇā rudreṇa ca somo 'gninā ca pūṣā vātena ca parjanyaḥ*. <sup>b</sup> In associating Vāyu (not Agni) with Pūṣan the BD. here agrees with the shorter recension of the Nirukta (*vāyunā ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note <sup>a</sup>) associates Agni with Pūṣan: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kracit*), in these stanzas, hemistichs, verses, (or) hymns (of the R̥g-veda) as a whole, distinguished (as the deity).

वातेनैव च hm<sup>1</sup>r<sup>3</sup>, वातेनैव तु r, वातेन चैव fkr<sup>2</sup>r<sup>5</sup>, वातेद्यतेव b.—न्यत्र वै क्वचित् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, वै क्वचित्क्वचित् br, वै क्वचित् fk.—सूक्तेष्वेव तु hm<sup>1</sup>r<sup>1</sup>fk, सूक्तेष्वेव तु r<sup>1</sup>r<sup>4</sup>, सूक्तेष्वेतेषु r<sup>7</sup>, सूक्तेष्वे नु b.

6. Now the taking up<sup>a</sup> of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed<sup>b</sup>.

रसादानं hdm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, रसदानं r<sup>1</sup>r<sup>4</sup>.—कर्मास्य hm<sup>1</sup>r<sup>1</sup>fk, कर्मा स्याद् b.—सुते: hdm<sup>1</sup>r, सुते b, सुतः fk.—प्रभुत्वं hr<sup>1</sup>b<sup>1</sup>fk, प्रभूतं m<sup>1</sup>.—The end of the *varga* is here marked by 9 in b<sup>1</sup>fk m<sup>1</sup> d.

<sup>a</sup> One would at first sight be inclined to favour the reading of r<sup>1</sup>r<sup>4</sup> *rasadānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasūdānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (Jātavedas) *rasān . . ādāya . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *haraṇam . . vāro visargaṇ punar eva ca*. <sup>b</sup> This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāsya karma rasānupradānaṁ vṛtravadho yā ca kṛ ca balakṛtir indrakarmaiva tat*.

## 2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परस्वु dr, यः परस्वु fk, य परस्वु h, यप्परस्वु b, यस्य यस्वु r<sup>1</sup>. — गताः bdr, गता bfk.—बुध्यानस् hrfk, बुध्यानस् b.

8. The two chief gods<sup>a</sup> of that (group) connected with Sūrya are the Aśvins<sup>b</sup>; while Vṛṣākapaī, Sūryā, and Uṣas<sup>c</sup> are the wives of Sūrya<sup>d</sup>.

देवावश्चिनौ hrbfk, देवौ त्वश्चिनौ r<sup>1</sup>r<sup>4</sup>.—वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2).—सूर्योषाः hrfk, सूर्योषा b.—पत्नयः hrb, यत्नयः f, यत्नतः kr<sup>2</sup>, पत्नयः r<sup>1</sup>.

<sup>a</sup> Cp. Nirukta xii. 1: *tāsām (dyusthānānām devatānām) aśvinau prathamāgāminau bhavataḥ*.

<sup>b</sup> In this and the following four ślokas (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭr (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapaī. <sup>c</sup> Cp. below, iii. 10. <sup>d</sup> Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward<sup>a</sup>, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise<sup>b</sup>, Sūryā when midday reigns<sup>c</sup>,

अमुतोऽर्वाङ् hrf (र्वङ् f) k, अमुतोऽर्वाङ् r<sup>5</sup>r<sup>7</sup>, अमुतो वाङ् m<sup>1</sup>, अमुतो वान् b.—प्रतिलोमास् bfkrd, प्रतिलामाःस् h.—तदाश्रयाः hr, तदाश्रया b, तदश्रियाः fk, फलोदये r<sup>1</sup>r<sup>4</sup>.—पुरोदयात् hfr, पुरोदया k, पुरोदपात् b, पुरोदये r<sup>1</sup>r<sup>4</sup> (cp. below, vii. 121).—सूर्या r, सूर्या hdm<sup>1</sup>fk, सूर्यो b.

<sup>a</sup> The words *amuto 'rvāṇ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāṇcaḥ paryāvartante* with reference to the rays of the sun. <sup>b</sup> Cp. iii. 10: *prāg udayāt*, and vii. 121. <sup>c</sup> The expression *madhyāhṇine sthite* also occurs in Rgvidhāna i. 9. 2.

10. but Vṛṣākapaī at the setting<sup>a</sup> of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r.—सूर्यस्य तामेवाङ्गस् r<sup>1</sup>r<sup>4</sup>, सूर्यस्य स्तानेवाङ्ग bfr<sup>2</sup>, सूर्यस्य स्तानेवाह k, सूर्यास्तकाले आङ्ग hdm<sup>1</sup>, सूर्यास्तकाल आङ्गः r.—तु निमृचि r<sup>1</sup>, स्तु निमृचि r<sup>2</sup>, स्तुति तिमृचि b, स्तुतिष्चि hdm<sup>1</sup>rfk.—तस्याश्रये m<sup>1</sup>br (cp. above, i. 124), तस्याश्रमे hr<sup>3</sup>, तस्याश्रये f, तस्याश्रयो k.—सरण्युश्च hm<sup>1</sup>r, सरण्युश्च f, शरण्युश्च b, तसायुश्च k, तसापुश्च r<sup>2</sup>.—वृषाकपिः hm<sup>1</sup>rb, बृहस्पतिः fkr<sup>2</sup>.

<sup>a</sup> *Tu nimruci*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r<sup>1</sup>) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣv rci*.



11. Yama, Vaiśvānara<sup>a</sup>, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*prthivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayaḥ*);

वैश्वानरः all MSS., विश्वानरः Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—समुद्रश्च bfk (Naighaṇṭuka v. 6 समुद्रः), समुद्राश्च hdm<sup>1</sup>r.—The end of the *varga* is here marked by २ in dbfk, but by ३ in hm<sup>1</sup>.

<sup>a</sup> For a similar discrepancy, cp. above, i. 110 (Nārāśaṃsa and Nārāśaṃsa).

### 3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones<sup>a</sup> (*keśinah*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)<sup>b</sup>, the Steeds (*vājinaḥ*), the Wives of the Gods.

सविता hm<sup>1</sup>r, सदेव b, सदेव f.k.—वसुभिर् hm<sup>1</sup>r, तसुभिर् b, वनुषिर् f.k.—दध्यङ्कः<sup>o</sup> dr, दध्यङ्कः hm<sup>1</sup>fk, दध्यङ्कः b.

<sup>a</sup> In Naighaṇṭuka v. 6 both *keśi* and *keśinah* occur. Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ*. <sup>b</sup> *Viśve* is occasionally used in the Bṛhaddevatā for *viśve devāḥ*: see Index of Words, *sub voce*.

13. That<sup>a</sup> (heavenly) world, the third (Soma) pressing<sup>b</sup>, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असौ तृतीयं सवनं लोकः r, असौ तृतीयं सवनं लोकाः hm<sup>1</sup>, असौ तृतीयसवनं लोकाः r<sup>1</sup>r<sup>4</sup>, असौ तृतीयः सवनलोकः b, असौ तृतीयः सर्वेन लोम fkr<sup>2</sup> (सर्वेन f).—साम च m<sup>1</sup>r, सामा च hbfk.—शिशिरोऽथ hrfk, शिशिरो य b.

<sup>a</sup> This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*athaitāny ādityabhaktīni: asau lokas tṛtīyasavanam varṣa jagatī sapta-daśastomo vairūpaṃ sāmā* and *śiśiro tichandās trayastriṃśastomo raivatam sāmety dyubhaktīni*.

<sup>b</sup> The order of the words in the text, *asau tṛtīyam savanam lokah*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of pratikas (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

य स्तोमः bfk, यः स्तोमः r, यस्तोमं r<sup>1</sup>r<sup>4</sup>, यः सोमः m<sup>1</sup>, यः सोम h.d.—कृष्या hm<sup>1</sup>fk, कृष्या b, कृष्या d, कृष्या r.—०कन्दसश्च hdm<sup>1</sup>r, ०कन्दश्च b, ०कन्दसाश्च r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>2</sup>, (तथा) कंद - - ऋश्च (याः) f, (तथा) वंद - - र्वश्च (ये) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe : *etat sarvam*) is related to Puruṣa<sup>a</sup>. Three gods are to be recognized as associated with him (*etasya*) in praise :—

चाङ्गर्  $hm^1r$ , वाङ्गर्  $k$ , बाङ्गर्  $fb$ .—सर्वमेव तु  $hm^1r$ , सर्वमेव ह  $fkr^2$ , सात्वमेव तु  $b$ .—संस्तविकास्तयः  $hm^1r$ , संस्तविकास्तु ये  $f$ , संस्तविकास्तये  $k$ , सात्विकास्तयः  $b$ .

<sup>a</sup> Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*saṃvatsara*)<sup>a</sup>. Now some offer to him an oblation addressed to Sūrya and<sup>b</sup> Vaiśvānara.

यच्च संवत्सरं  $r^1r^4$ , पंच संवत्सरं  $fkr^2$ , पंचमं वत्सरं  $hdm^1br$ .—केचित्तु  $hm^1rfk$ , केचेन्द्रे  $b$ .—निर्वपन्त्य°  $hm^1bfk$ , निर्वपत्य°  $r$ , निर्वपते  $r^1r^4$ .—सौर्यवैश्वानरं  $hm^1bfk$  (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं  $r$ .—हविः  $hdrfk$ , विदुः  $b$ .—The end of the *varga* is here marked by ३ in  $hdbf$ , by ४ in  $m^1$ , not at all in  $k$ .

<sup>a</sup> This line follows Nirukta vii. 11, line 3: *candramasū vāyunaṁ saṃvatsareṇeti saṃstavah*. <sup>b</sup> Cp. Śaṅkara's introduction on x. 88: *sauryavaiśvānariyam : sūryadevatyaṁ vaiśvānara-guṇāgnidevatyaṁ ca*.

#### 4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara<sup>a</sup> appears like a hymn of his (Sūrya's : *tat-sūktam*) : (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम्  $hm^1rfk$ , न सूक्तम्  $br^1r^4$ .—इव  $hrfk$ , इह  $r^1r^4$ .

<sup>a</sup> RV. x. 88; see Sarvānukramaṇī and Sāyaṇa's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'<sup>a</sup> (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन  $hm^1r$ , प्रपादेन  $bfrk^2$ , प्रयोगेण  $r^1r^4$ .—दृष्टा मूर्धन्वता  $m^1rb$ , दृष्टा मूर्धन्वता  $hd$ , दिष्टा मूर्धन्वता  $f$ , दृष्टा मूर्धन्वता  $k$ .—सूर्यवैश्वानराग्नीनाम्  $kr$ , सूर्यवैश्वानरीराग्नीनाम्  $b$ , सौर्यवैश्वानराग्नीनाम्  $hr^1r^4m^1fr^2r^7$ .

<sup>a</sup> *Mūrdhanvatā* : that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding<sup>a</sup> (*harana*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function :

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्यैतत्  $r(r^1r^4)$ , हरणं रश्मिभिश्चास्य  $hr^3m^1fr^5r^7$  (०ण, ०श्चि० f), हिरण्यश्चि-  
भिश्चास्य k. I have adopted the reading of r, against the weight of the MS. evidence,  
because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38),  
and, on the other, *raśmibhiḥ*, as coming at the end of the line, is superfluous here. Its  
occurrence here also is doubtless an early corruption due to anticipation helped by the  
identity of the first syllable of *rasasya* and *raśmibhiḥ*.—कर्मामुच च  $hr^3bfr^5r^7$ , कर्मणामुच  
r.—येन नातिविजानन्ति  $hdr^3m^1r^2r^5r^7$ , येन नातिविजानाति  $bfr$ , याचीमानि च पश्यन्ति  
r.—सर्वभूतानि  $br$ , सूर्यभूतानि  $hr^3m^1fkr^2r^5r^7$ . सूर्य०, the reading of most of the MSS.,  
would be an easy corruption of सर्व०, partly owing to the  $\bar{u}$  of ०भूतानि, and partly because  
सूर्य० would be in the mind of the copyist. The expression सर्वभूतानि recurs in ii. 31. But  
सूर्यभूतानि might have been the original reading.—चनुषा  $hdr^3m^1bfr^5r^7$ , तेजसा r.

<sup>a</sup> This word is probably meant to express the double phrase of the Nirukta (vii. 11):  
*athāsya karma rasādānaṃ raśmibhiḥ ca rasādhāraṇam*, 'the taking up and holding of moisture  
with his rays.'

20. Now distinguishing correctly in the formulas this dis-  
tribution of these (three deities) which arises<sup>a</sup> from (their different)  
powers and spheres,

विजानन्  $r^1r^4$ , विजानं b, विज्ञान  $hm^1k$ , विज्ञानं f, विज्ञाय r.

<sup>a</sup> *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in i. 104; but *vibhūti-sthāna-janma* in  
i. 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to  
them), a man attains to the sphere of, to identity of world (and)  
intimate union with, these same (gods).

अध्यापयन्नधीयानो  $hm^1rfk$ , ०न्वीयान b.—मन्त्रं चैवानुकीर्तयन्  $m^1r$ , मन्त्रु चैवानु-  
कीर्तयं b, सन्त्रु चैवानुकीर्तयन्  $r^1r^4$ , मन्त्रं चैवानुकीर्तयेत्  $fk$  (०येत् corr. to ०यत् f), मन्त्रे  
चैवानुकीर्तयेत्  $hd$ .—स्थानं  $hm^1r$ , स्थान  $bfr$ .—सालोक्यं r, सालोक्य  $hdkf$  (मा० f), सार्क-  
लोक्य b.—एव गच्छति  $Bhr^3m^1$ , अधिगच्छति r.—The end of the *varga* is here marked by  
४ in  $hdbfm^1$ , not in k.

##### 5. Five names of Agni. Derivation of Agni, Draviṇodas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five  
names of Agni, twenty-six of Indra, and seven of Sūrya.

सूक्तानि  $hdm^1rbfk$ , सूक्तेषु  $r^1r^4$ .—षड्विंशतिस्  $hdb$ , ०शतिः f, ०शति  $m^1k$ .

23. The separate explanation, based on the function<sup>a</sup> (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

<sup>a</sup> With *prthāñ-nīrvacanam karmajam* cp. *vibhāgam vibhūti-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ñi*)<sup>a</sup> at the sacrifice, or (because) he unites (his) body (*aṅgam saṁ-ni*)<sup>b</sup>, he is praised by sages under the name of 'Ag-ni.'

अध्वरे hm<sup>1</sup>r, अथरे bfk.—संनयते m<sup>1</sup>fk, सन्नयते hrb, सन्निष्ठते r<sup>1</sup>r<sup>4</sup>.—वांगं hdm<sup>1</sup>, वागं fk, चांगं b, चाये r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> These three etymologies are practically identical with those of Nirukta vii. 14: *agrañir bhavati, agram yajñeṣu prañiyate, aṅgam nayati saṁnamamānaḥ*; cp. above, i. 91.

<sup>b</sup> *Sam-nayate* is doubtless meant to correspond to Yāska's *mayati saṁ-namamānaḥ*.

25. Kutsa<sup>a</sup> observing the action by which he bestowed<sup>b</sup> *dra-  
viṇa*<sup>c</sup>—wealth or<sup>d</sup> strength—proclaimed him as Draviṇo-das (1).

वापि hm<sup>1</sup>rfk, वा b, चैव r<sup>1</sup>r<sup>4</sup>.—प्रायच्छेदेन r, प्रायाच्छेदेन f, प्रायच्छेदेन hdm<sup>1</sup>, प्रायाद्धेदेन k, प्रयच्छेदेन br<sup>1</sup>r<sup>4</sup>: cp. RV. i. 96. 8 प्र यसत् (indicative aorist in form, but injunctive in sense).

<sup>a</sup> In RV. i. 96. 8. <sup>b</sup> The *ā* in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*. <sup>c</sup> Cp. Nirukta viii. 1: *ghanam draviṇam ucyate . . . balam vā draviṇam*.

<sup>d</sup> Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — •), the two syllables at the beginning (*drāvī-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one<sup>a</sup>.

तननात्तनुः fr, ततनात्तनुः m<sup>1</sup>, तनना तनुः k, तनात्तनुः b, ततरात्तनुः h, तपसा तनुः r<sup>1</sup>r<sup>4</sup>.—जज्ञे hm<sup>1</sup>r, यज्ञे bfk.—स्थानोऽयं hm<sup>1</sup>r, स्थानोऽयं f, स्थानोऽयं kr<sup>2</sup>, यव b, यज्ञिव r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by प in hdm<sup>1</sup>bfk.

<sup>a</sup> Cp. below, iii. 64.

## 6. Narāśaṁsa, Pavamāna, Jātavedas.

27. The poets call an immediate<sup>a</sup> descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson<sup>b</sup> of that (celestial) one; hence he is Tanūnapāt.

अनन्तरां hbr<sup>5</sup>r<sup>7</sup>fk, अनन्तरं dr.—दृपत्यवः hrb, दृपत्यवः m<sup>1</sup>, धूपत्यवः fk.—अमुष्य hm<sup>1</sup>r, अमुच्य b, अमुष्य r<sup>2</sup>, अमुष्य fk.

<sup>a</sup> This expression is borrowed from Nirukta viii. 5: *napād iti anantarāyāḥ prajāyā nāmādheyam*. 'Next after a son' is evidently the meaning here of *anantara*. <sup>b</sup> Yāska also explains Tanūnapāt as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākāpūṇi's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)<sup>a</sup> combined at the sacrifice, therefore poets praise this (Agni) as Narāśaṃsa (3) in Āpṛi hymns.

पृथक्तेन hdm<sup>1</sup>f, पृथक्तेन kr, पृथक्तेन b.—समासेषु hr<sup>3</sup>fm<sup>1</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समस्तेषु b, समस्तेन r.—यक्षस्यते m<sup>1</sup>bfk, यक्षस्यसे hd, यक्षस्यते r, यद्वास्यते r<sup>1</sup>r<sup>2</sup>(r<sup>4</sup>?).—कारवः hdm<sup>1</sup>r<sup>1</sup>bfk, सूरयः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This is evidently based on Śākāpūṇi's explanation of Narāśaṃsa as Agni (Nirukta viii. 6): *naraṇḥ praśasyo bhavati*. Kātthakya's explanation of Narāśaṃsa as sacrifice (*yajña*) is given below, iii. 2.

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)<sup>a</sup> Pavamāna (4).

पुनाति hr, पुति b, जानाति fkr<sup>2</sup>.—य च hm<sup>1</sup>r, य च fkr<sup>2</sup>, प्सवः b.—वैखानसर्षिभिस्तेन hm<sup>1</sup>r, वैखीनसरिषिभिस्तेन b, वैखानस ऋषिस्तेन r<sup>2</sup>, वैषानस ऋषिस्तेन k, वौषानसऋषिस्तेन f. This śloka is omitted here, but added after 31, in a somewhat altered form, by r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth ;

जातवेदाय कथ्यते hm<sup>1</sup>r<sup>1</sup>fk, जातं वेदाय विद्यते b, जातैर्यद्वाय विद्यते r<sup>1</sup>r<sup>4</sup> (cp. i. 92).—यक्षैष hm<sup>1</sup>kr, यक्षैष b, यक्षैष r<sup>1</sup>r<sup>4</sup>.—जातविद्यो hm<sup>1</sup>r, जातविद्यो bfk, जातं वेदो r<sup>1</sup>r<sup>4</sup>r<sup>7</sup>.—वित्तं hr<sup>3</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>, वित्तं f, वित्तं k, वित्त्वा r.—धिवेत्ति वा hm<sup>1</sup>r<sup>1</sup>b, धिवेति वा fk, य वेत्ति वा r<sup>1</sup>r<sup>4</sup>.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)<sup>a</sup>, is praised as Jātavedas<sup>b</sup>.

जातः  $hm^1r$ , जातं  $k$ , जातां  $bfr^1r^4$ .—मध्यभागेन्द्रो  $hr^3m^1bfr^2$ , मध्यभागिन्द्रो  $r$ .—

After this (31) śloka,  $r^1r^4$  add 29 in the following modified form:

पुनाति यदिदं विश्वं ह्येषोऽग्निः पार्थिवोऽप्सु सन् ।  
वैखानसाश्रितैस्सखात्यवमान इति स्तुतः ॥

The end of the *varga* is here marked by  $ई$  in  $hbfr$ , not in  $m^1$ .

<sup>a</sup> Cp. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. <sup>b</sup> Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātaiṛ vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātaavidya*, *jātaivitta*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enaṃ viduḥ*, is followed by the second in i. 92 (*jātaiṛ vidyate*).

## 7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

• 32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu <sup>a</sup> (1).

यन्तु चीन्  $hfr$ , यन्तू चीन्  $m^1$ , य तु चीन्  $k$ , यन्तु चीन्  $br^2r^5$ , यन्तन्वा  $r^1$ , यन्तन्वा  $r^4$ .—  
चन्तः  $hm^1r$ , चन्त  $b$ , चन्तं  $f$ , चन्ते  $r^3kr^2r^5r^7$ .

<sup>a</sup> Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*) <sup>a</sup> these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीणीमान्वावृणोत्येको  $hm^1rbfr$ , चीनिमान्वावृणोत्येको  $r^1r^4$ .—तयैन्  $bfr$ , तेनैन्  $hm^1$ .—श्रत्या  $hrbfr$ , प्राङ्गः  $m^1$ .—ऋष्यवः  $hm^1rb$ , ष्यवः  $f$ , पराय च  $k$ , तु कारवः  $r^1r^4$ .

<sup>a</sup> This follows the etymology of Nirukta x. 3: *varuṇo vr̥ṇōtīti sataḥ*.

34. Because he roared (*arodit*) <sup>a</sup> in the air, giving rain with lightning<sup>b</sup> to men, therefore he is highly praised by four seers<sup>c</sup> as Rudra (3).

अरोदीद्  $hm^1rfk$ , रोह्यन्  $r^1r^4$ .—विबुद्धिं ददन्वृणाम  $hm^1r$ , विबुद्धिमदानृणाम

fk, विबुधृष्टिरदानृणाम्  $r^1r^4$ .—इत्यभिसंक्षुतः  $hm^1rk$ , (च)द्रत्यभिसंक्षुतः f, इत्यभिधीयते  $r^1r^4$ .—This śloka (34) is omitted in b.

<sup>a</sup> This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodīt tad rudrasya rudratvam iti hāridravikam*. Yūska remarks that the name may also be derived from the root *ru*. <sup>b</sup> Cp. *vātavrṣti*, 'rain with wind.' <sup>c</sup> That is, by Kapva (i. 43),

Kutsa (i. 114), Gr̥tsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*īṣṭe*) over this universe; therefore he has been named Indra (4).

इष्टे  $hd$ , इष्टे  $m^1r$ , इति  $fb$ , इत्ति  $k$ .—सर्वस्य  $hm^1r$ , सत्वस्य  $fk$ , सच्चस्य  $b$ .—स स्मृतः  $hm^1$   $r$ bf, संस्मृतः  $k$ .—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk. It is omitted in  $r^1r^4$ .

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dr̥ṇāti*) refreshment (*irām*)<sup>a</sup> in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां दृणाति  $hm^1rb$  (=Nirukta x. 8), इरा ददाति  $r^1r^4$  (इरां ददाति is the second derivation in Nirukta x. 8), इलां दृणाति  $f$ , इलां हृणाति  $k$ .—ब्रुवन्  $hrb$ , ध्रुवम्  $fk$ .—रवेण  $hm^1rb$ , रौरवेण  $fk$ .—The last pāda in  $m^1$  is तेनेन्द्र इति स स्मृतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ७ in  $hm^1$ bf, not in  $k$ .

<sup>a</sup> This is identical with the first of several etymologies given in Nirukta x. 8.

### 8. Parjanya, Bṛhaspati, Brahmanāspati, Kṣetrasya pati, Ṛta.

37. Because he alone endows (*prārjayati*)<sup>a</sup> this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri<sup>b</sup> and the son of Urvaśī<sup>c</sup> (Vasiṣṭha) speak of him as Parjanya (5).

यदिमां  $hm^1$ , यदिमा  $fk$ , यदिमा  $b$ .—प्रार्जयत्येको  $hm^1$ , प्रार्जयत्येष  $fk$ , पार्जयत्येष  $b$ .—चर्षी  $hDr$ , चार्षी  $r^1r^4$ , च ऋषी  $f$ , चरषी  $b$ , चर्षिस्  $m^1$ .

<sup>a</sup> The four etymologies of Parjanya given in this and the following śloka are identical with Yūska's in Nirukta x. 10: *parjanyas tṛper ādyantaviparītasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitā vā rasānām*. <sup>b</sup> As composer of the Parjanya hymn, v. 83.

<sup>c</sup> Vasiṣṭha, several times thus referred to by his metronymic (e.g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya<sup>a</sup> sang (of him as Parjanya).

तर्पयत्येष यल्<sup>hm<sup>1</sup>r</sup>, तर्पयतेष्वयं<sup>fk</sup>, तर्पयव्यंषयं<sup>b</sup>.—लोकज्<sup>hfk</sup>, लोकान्<sup>m<sup>1</sup>r</sup>, लोकां<sup>b</sup>.—परो जेता<sup>hm<sup>1</sup>rb</sup> (Nirukta x. 10), पुरो जेता<sup>fk r<sup>2</sup></sup>.—यद्वाग्नेयस्ततो<sup>bfk</sup>, यद्वाग्नेयस्ततो<sup>r<sup>3</sup>m<sup>1</sup></sup>, यद्वाग्नेयस्ततो<sup>r</sup>, यद्वाग्नेयास्ततो<sup>b</sup>, यद्वाग्नेयास्ततो<sup>d</sup>.—38 is omitted in <sup>r<sup>1</sup>r<sup>4</sup></sup>.

\* <sup>a</sup> As the alternative author of vii. 101, 102: cp. Ārṣānukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭho vā svayaṃ muniḥ*, and Sarvānukramaṇī: *ete kumāra āgneyo 'paśyad vasiṣṭha eva vā vṛṣṭikāmaḥ*.

39. Because he protects (*pāti*) the two great (*br̥hat*) worlds, the middle and the highest, he is, by reason of this great function, landed as Br̥haspati<sup>a</sup> (6).

बृहता<sup>hm<sup>1</sup>r</sup>, बृहन्ति<sup>fk r<sup>2</sup></sup>, दृढ्य<sup>b</sup>.—०तिरीलितः<sup>b</sup>, ०तिरितीडितः<sup>hdm<sup>1</sup>r</sup>, ०तिःरी-  
लिततः<sup>f</sup>, ०ति इतीरितः<sup>k</sup>.

<sup>a</sup> Cp. Yāska's etymology (Nirukta x. 11): *br̥haspatir br̥hataḥ pātā pālayitā vā*; *br̥hataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. (cp. ii. 3: *br̥hatus patinā*).

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra<sup>a</sup> (Gr̥tsamada) praising sang (of him) as protector (*pātāram*) of Brahma<sup>b</sup> (i.e. as Brahmanāspati, 7).

वाग्<sup>b</sup>, वाक्<sup>hm<sup>1</sup>rfk</sup>.—पातारं<sup>hm<sup>1</sup>r</sup>, पानानां<sup>fk</sup>, पातीमां<sup>b</sup>.—ब्रह्मणस्<sup>hm<sup>1</sup>r</sup>, ब्राह्मणास्<sup>fb</sup>.—०होत्र सुवज्<sup>h</sup>, ०होत्रः सुवन्<sup>r</sup>, ०होत्र सुवं<sup>b</sup>, ०होत्र सुवन्<sup>m<sup>1</sup></sup>, ०होत्र सुवं<sup>fk</sup>.—This śloka (40) omitted in <sup>r<sup>1</sup>r<sup>4</sup></sup>.

<sup>a</sup> In RV. ii. 23 26. <sup>b</sup> Nirukta x. 12: *brahmanāspatir brahmaṇaḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)<sup>a</sup> at the (proper) seasons, distributing food to the nations<sup>b</sup> (*kṣītibhyañ*), therefore Vāmadeva<sup>c</sup>, praising (him), calls him 'Lord of the Field' (8).

अन्नं<sup>hm<sup>1</sup></sup>, अन्नं<sup>d</sup>, अन्नं<sup>r<sup>3</sup></sup>, क्षपां<sup>r</sup>. The reading of 41<sup>ab</sup> in the text is that of <sup>hdm<sup>1</sup>r</sup> (presumably <sup>r<sup>3</sup></sup>, as <sup>r<sup>1</sup>r<sup>4</sup></sup> omit this line here); this form of the line is added by <sup>bfk r<sup>2</sup> r<sup>1</sup> r<sup>4</sup></sup> after 60<sup>ab</sup> (see v.r. there), instead of it <sup>bfk</sup>, and in addition to it <sup>r</sup> (= <sup>r<sup>2</sup></sup>; omitted in <sup>r<sup>3</sup> r<sup>5</sup></sup>), have here—

ददाति यद्वसन्तर्त्ता क्षेत्रे य वरजं पुनः । <sup>bfk</sup>

ददाति यदि सङ्क्षेत्रे त्वृतावम्बरजं पुनः । <sup>r</sup>



which probably represent—

ददाति यद्वसन् चेत्वे त्वृतावम्बरजं पुनः ।

वामदेव  $hm^1 bfk$ , वामदेवः  $r$ , पाकदेव  $r^1 r^4$ .

<sup>a</sup> Nirukta x. 13: *kṣetrasya patiḥ: kṣetram kṣīyater nivāsakarmanas, tasya pātā vā pālayitā vā.*

<sup>b</sup> The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season gives rain.'

<sup>c</sup> In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)<sup>a</sup>, the same (Vāmadeva) praised him as Rta<sup>b</sup> (9).

मनसेमं  $hm^1 bfk r^1 r^4$ , मनसेयं  $r^2$ , मनसोमं  $r^3$ .—तु यद्वृक्षं  $h d r$ , तु यद्वृक्षं  $m^1 b$ , वु भाद्वृक्षं  $f k r^2$ , इमं दृक्षं  $r^1 r^4$ .—शंसत्  $hm^1 f r$ , सशत्  $k$ , संसं  $b$ .—सत्येन सत्ये वै  $h r b$ , सत्येनं संत्ये वै  $f$ , सत्येन संत्ये चे  $k$ , सत्ये सह्ये व  $m^1$ .—स एष  $hm^1 r b f k$ , य एष  $r^5 r^7$ .—०नृतम्  $hm^1 r b f k$ , ०नृषिः  $r^1 r^4$ .—The end of the *varga* is here marked by ८ in  $h d m^1 b f k$ .

<sup>a</sup> Rta is explained in Nirukta iv. 19 as *satyaṃ vā yajñam vā.* Cp. also Sāyaṇa on RV. iv. 23. 8.

<sup>b</sup> RV. iv. 23. 8 (in illustration of *ṛta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

### 9. Vāstoṣpati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture<sup>a</sup> shed with thunder: hence he (Vāmadeva) again<sup>b</sup> spoke of him (as such in) 'the call of Rta' (*ṛtasya ślokaḥ*)<sup>c</sup>.

रवेणान्तरसैः क्षिप्रैः  $h d m^1 r$ , रवेणान्तरसै क्षिप्रै  $b$ , रवेनातरसै क्षिप्र  $f k$ , रसं क्षितौ रवेणान्तौ  $r^1 r^4$ .—स्थितो व्योम्नेष  $h f r$ , स्थितो व्योम्नेष  $m^1 k$ , स्थितौ व्योम्नेष  $b$ .—ऋतस्य श्लोक  $hm^1 r f b$ , ऋतस्य लोक  $k$ .—इत्येष  $hm^1 r b$ , इत्येषा  $f k$ .—पुनश्चैनं  $hm^1 r b$ , पुनश्चैतं  $f$ .

<sup>a</sup> With reference to the meaning 'water' (Nirukta ii. 25: *ṛtam ity udakonāma*); cp. below, ii. 50.

<sup>b</sup> That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i.e. cloud-water, lit. 'internal fluid': *antārāsa*).

<sup>c</sup> RV. iv. 23. 8<sup>o</sup>: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects<sup>a</sup> (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstoṣpati (10) in four (formulas)<sup>b</sup>.

प्रयच्छन्  $r$ , प्रयच्छन्  $h d$ , प्रयच्छन्  $m^1$ , प्रयच्छं  $b$ , प्रयच्छ  $f k$ .—मध्यमः स  $h d m^1$ , मध्यमस्य

bfkr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वास्तोष्पतिं hdr, वास्तोःष्पतिः k, वास्तोष्पति f, वास्तोः पति b.

<sup>a</sup> Nirukta x. 16 : *vāstospatir : vāstu vasater nivāsakarmanas, tasya pātā vā pālayitā vā*.

<sup>b</sup> RV. viii. 54. 1-3, 55. 1. *Caturbhiḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *ṛgbhiḥ* : but see vi. 41, where *ṛgbhiḥ* *caturbhiḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) <sup>a</sup>.

वाचा वेदा hm<sup>1</sup>rb, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Nirukta x. 17 : *vācaspatir : vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) <sup>a</sup>, not afflicted (*dīna*) on any side, therefore the seer Rāhūgaṇa Gotama <sup>b</sup> proclaims him as Aditi <sup>c</sup> (12).

न कुतश्चन hm<sup>1</sup>, न कुतश्चैव r<sup>1</sup>r<sup>4</sup>, कुतश्चैव b, न कुतश्चैव rfkr<sup>2</sup>.—गौतमो r<sup>1</sup>r<sup>4</sup>bm<sup>1</sup>, गौतमो hfkr. Cp. critical note on i. 58.

<sup>a</sup> Cp. RV. x. 90. 1 : *sa bhūmim viśvato vṛtvātiṣṭhat*.

<sup>b</sup> In RV. i. 89. 10 (Nirukta

iv. 22, 23). <sup>c</sup> Nirukta iv. 22 : *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) <sup>a</sup>—in his heart, therefore the seer Hiranyagarbha <sup>b</sup>, adoring <sup>c</sup> (him), spoke of him as Ka (13).

यच्छर्म hm<sup>1</sup>fr<sup>2</sup>r<sup>3</sup>, यच्छर्म b, यच्छक्त r, यद्धर्म k.—कमिच्छन्नसा सुखम् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, कमिच्छ मनसा सुखम् bfk, एष वीरः शिवः सुखः r.—तेनैनम् hm<sup>1</sup>r, तेनैवम् bfk.—अर्चन्तुवाच कम् b, अर्चन्तु वाचकम् r, अर्चन्तुवाच कम् f, इच्छन्तुवाच कम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, एव तु वाचकम् kr<sup>2</sup>.

<sup>a</sup> *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *kaḥ kamano vā kramaṇo vā sukho vā*.

<sup>b</sup> The reputed seer of RV. x. 121 ; see Āiśānukramaṇī x. 59 and Sarvānukramaṇī on x. 121.

<sup>c</sup> Cp. *arcantaḥ* in ii. 32.

48. He giving <sup>a</sup> (*prayachan*) offspring here, and gathering (them) goes forth <sup>b</sup> (to the other world) : therefore the seer Yama <sup>c</sup> calls him, the son of Vivasvat <sup>d</sup>, Yama <sup>e</sup> (14).

प्रजाः hr<sup>3</sup>m<sup>1</sup>br, प्रजां fk.—प्रयच्छन् hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>, प्रयच्छत् bfk, प्रयच्छेति r, नियच्छन्निः r<sup>1</sup>r<sup>4</sup>.—संगृहीत्वा hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, संगृहीत् fk, संगृहीत्वा b, संगृहीता r.—प्रयाति hr, ह याति

bk, ह यानि f, ह पानि r<sup>4</sup>.—यमो यमम् r<sup>1</sup>r<sup>4</sup>, यमा मू b, यदो यमा f, पदो यमा k, पुनर्यमम् hm<sup>1</sup>r.—The end of the *varga* is here marked by ९ in hm<sup>1</sup>bfk.

<sup>a</sup> Nirukta x. 19: *yamo yachatīli satah*. <sup>b</sup> Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyivāṃsam . . . saṅgamanam janānām*. <sup>c</sup> The reputed seer of RV. x. 14; cp. Ārṣānukramaṇī x. 6 and Sarvānukramaṇī on x. 14. <sup>d</sup> RV. x. 14. 1: *vai-vasvataṃ . . . yamam*. <sup>e</sup> Cp. Nirukta x. 20: *agnir api yama ucyate*.

### 10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrīkrtya*) a friend (of him)' worship him, therefore Viśvāmitra<sup>a</sup> himself praising (him) calls him 'Mitra'<sup>b</sup> (15).

मित्रोक्त्य hm<sup>1</sup>bfk, मैत्रं कृत्यैर् r<sup>1</sup>r<sup>4</sup>.—यदिमं hm<sup>1</sup>r, यदिमे fkr<sup>2</sup>, यदेते r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> In RV. iii. 59. 1 (commented on in Nirukta x. 22). <sup>b</sup> That is, 'Friend.' None of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*ṛta*)<sup>a</sup>, creating the activity<sup>b</sup> (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदाघमासातिगमे m<sup>1</sup>r, निदामासातिनिगमे hd, निदाघमासान्निगमे fk, निदाघमासानिगमे b.—यदृतेनावति क्षितिम् hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>f (क्षिति f), यदृतेनावति क्षिति kr<sup>2</sup>, यदि सेनावक्षितम् r<sup>1</sup>r<sup>4</sup>.—जनयन् hm<sup>1</sup>r, जनयं b, जयत् f, जनयत् k.—तेन सः hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>f<sup>1</sup>k, तेन तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, ii. 43. <sup>b</sup> Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāṃsi*) full of ghee in the three worlds, (the seer)<sup>a</sup> proclaims (him) as 'Sarasvat'<sup>b</sup>, (while) Vāc (speech) they call Sarasvatī<sup>c</sup>.

यत्त्रिषु m<sup>1</sup>dr, यत्त्रिषु hfk, यत्त्रिषु b.—इति प्राहु hm<sup>1</sup>r<sup>1</sup>f<sup>1</sup>k, इति प्राणं b (cp. iv. 39). इतीमन्तु r<sup>1</sup>r<sup>4</sup>.—वाचं प्राहुः सरस्वतीम् all except r<sup>1</sup>r<sup>4</sup> which read दीध्यनमौर्वशी, i.e. दीर्घतमौर्वशी.

<sup>a</sup> That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yāska (Nirukta x. 24) for Sarasvat, but without explanation. <sup>b</sup> Yāska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *sarasvān vyākhyātaḥ*. This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānū stri*) are deferred to Nirukta xi. 25-27. <sup>c</sup> 51<sup>cd</sup>=iv. 39<sup>cd</sup>, except that in the latter passage प्राणो takes the place of प्राहु. Curiously enough b has in the present passage

the reading प्राणं which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of  $r^1 r^4$  refers to the only two seers who mention Sarasvat, Dirghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves<sup>a</sup> (*venati*)—abides—in them, therefore the seer named Vena Bhārgava<sup>b</sup> here calls him Vena (18).

यद्वेनत्येषु  $hm^1 r^3$ , यद्विनत्येषु  $b$ , यद्वेनलेन्दु  $r^5 r^7$ , यद्वितत्येह  $r$ , omitted in fk.—आहर्षि-  
वेनी  $hm^1 r$ , आहर्षं वेनो  $fk$ , आहर्षवेनो  $b$ , आहर्षवेनो  $r^1 r^4$  (cp. ii. 47).

<sup>a</sup> Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateḥ kāntikarmaṇaḥ*. This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. <sup>b</sup> The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Ārsānukramaṇī x. 60: *veno nāma bhṛgoḥ sutaḥ*.

53. Primaeval (*agraja*) Heat<sup>a</sup> (*tapas*), desiring (*abhimatya*)<sup>b</sup>, created him month after month: therefore Manyu Tāpasa<sup>c</sup> calls him 'Manyu.'

मास्त्रेनम्  $hm^1 r$ , मास्त्रेनां  $bfk$ , मासीमां  $r^1 r^4$ .—अभिमत्य  $m^1 br$ , अभिपत्य  $hr^3$ , अभि-  
वत्य  $fk r^2$ , अभितप्य  $r^1 r^4$ .—तपोऽयज:  $r^1 r^4$ , ततो जज  $k$ , ततो ब्रजं  $fb$ , ततो ब्रजन्  $hm^1 r$ .  
—मन्युरित्या°  $b fkr$ , मन्युमित्या°  $hm^1$ .—The end of the *varga* is here marked by १० in  $m^1 bfk$ , not in  $hd$ .

<sup>a</sup> My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12, 3<sup>1</sup> (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sarje māsi māsy enam*). Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmastara* here), as Yama in 48, Vena in 52, Tārksya in 58, Mrtyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with  $r^1 r^4$ ) to read *tapo 'grajah*, 'the eldest born of Tapas' (= Manyu Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse *anuvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation मृतम्, nearly all the MSS. have *visarga* for *anuvāra*. Again, *vrajam* ( $fb$ ) is very close to *grajam*.

<sup>b</sup> Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyater diptikarmaṇaḥ krodhakarmaṇo vadhakarmaṇo vā*. <sup>o</sup> Manyu Tāpasa is, according to Ārṣānukramaṇī x. 33 and the Sarvānukramaṇī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

### 11. Asunīti, Apām napāt, Dadhikrā, Dhātr, Tārksya.

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits<sup>a</sup> (*asūn*), therefore he is spoken of as Asunīti<sup>c</sup> (20) by Śrutabandhu<sup>b</sup> who praises (him).

नयत्यसून् hm<sup>1</sup>r, पयत्यसौ fk, पयःत्यसौ b.—सुवता श्रुतबन्धुना hm<sup>1</sup>r, सुवता सुतबन्धुना b, सुचनाता सुलबन्धुना f, सुचनाता सुतबन्धुना k.

<sup>a</sup> Nirukta x. 39: *asunītir asūn nayati*. <sup>b</sup> The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst<sup>a</sup>: therefore the seer Gr̥tsamada<sup>b</sup> (in) praising (him) calls him Child of Waters<sup>c</sup> (21).

०मासातिगमे hm<sup>1</sup>r, ०मासानिगमे bfk.—मध्ये भवत्यपाम् hm<sup>1</sup>r, मध्ये स्य यत्त्वपाम् r<sup>1</sup>r<sup>4</sup>, मध्ये स्यस्य पत्यथा fk, मध्य स्य पत्यथा b.—गृत्समदः सुवन् m<sup>1</sup>r, गृत्समद सुवन् b, गृत्समद स्वपन् fk, गृत्समघ्नदं सुयं b, गृत्समदस्त्वपाम् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. *apso antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendrah* in ii. 31. <sup>b</sup> In RV. ii. 35 (cp. Nirukta x. 19). <sup>c</sup> Cp. Nirukta x. 18: *apām napāt tanūnaptrā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere<sup>a</sup> for eight months, he roars<sup>b</sup> (*krandati*) frequently in (their) midst, therefore he is described as Dadhikrā (22).

०गर्भोघम् m<sup>1</sup>r bf, ०गर्भोघम् k.—आदधत्सो m<sup>1</sup>r, आदधत्सो hd, आदधत्यो f, ०त्वो k, माधत्सो b, आहरत्सो r<sup>1</sup>r<sup>4</sup>.—56<sup>cd</sup> omitted in fk.—क्रन्दत्य० hm<sup>1</sup>rb, क्रन्दते r<sup>1</sup>r<sup>4</sup>.—०सकृन् hr, ०सहन् b.—०क्रास्तेन कथ्यते hr<sup>3</sup>m<sup>1</sup>b r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, ०क्रेति तदोच्यते r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. *antārasāḥ* above, 43. <sup>b</sup> This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat krāmātīti vā dadhat krandatīti vā dadhadākārī bhavatīti vā*.

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the Rg-veda) as 'Dhātṛ'<sup>a</sup> (23).

संभृतं  $hm^1r$ , संभूतं  $b$ .—य मासिकम्  $hm^1rb$ , ष्टमासिकम्  $r^1r^4$ .—57<sup>ab</sup> omitted in *fk*.—  
उर्व्या धातेऽष्टमिः  $hm^1r$ , उर्व्या धाते ऋषिः  $f$ , अषिः  $k$ , उर्व्या इति जषिः  $b$ .

<sup>a</sup> There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātā sarvasya vidhātā*.

• 58. In the wide<sup>a</sup> (*stūrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides<sup>b</sup> (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya<sup>c</sup> has spoken of him thus as Tārksya (24).

स्तीर्णेऽन्तरिक्षे चियति  $hm^1r$  (Nirukta x. 27 तीर्णेऽन्तरिक्षे चियति), तूर्णे चिप्रं वज्रसखा  $r^1r^4$ , तूर्णे चिप्रं त्वज्रसखो  $fr^2k$ , तूर्णे चिपन्वज्रसखो  $b$ .—यद्वा तूर्णे चरत्यसौ  $hm^1r$  (तूर्णमर्थं रक्षति Nirukta x. 27), करोत्यसौ  $r^3r^7$ , यद्विपत्तिं पन्वति  $f$ , यद्वियति पन्वति  $kr^2$ , यद्विपत्तिं षवृन्ति  $b$ , यद्विपातोह धन्विनि  $r^1r^4$ .—तेनैवम्  $hr^3bfr^2r^5r^7$ , तेनैनम्  $r$  ( $r^1r^4$ ?).—The end of the *varga* is here marked by ११ in  $hm^1bf$ , not in  $k$ .

<sup>a</sup> Nirukta x. 27: *tārksyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam ānuta iti nairuktāḥ*): *tūrṇe 'ntarikṣe kṣiyati tūrṇam arthan rakṣaty ānoter vā*. In view of the etymology in the Nirukta, it looks as if *tūrṇe* might have been the original reading of the BD., but *stūrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭṛ* given below, iii. 16.

<sup>b</sup> *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. <sup>c</sup> The reputed author (Ārṣānukramaṇī x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyaṛṣiḥ* may be meant for a compound, not an irregular sandhi.

## 12. Purūravas, Mṛtyu. Names of the sun: Savitr, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging<sup>a</sup> the waters from the abyss (*kṛntatrāt*)<sup>b</sup>: (therefore) Uruvāsinī<sup>c</sup> (i. e. Urvaśi) calls him Purūravas (25)<sup>d</sup> in her own words<sup>e</sup>.

रुवन्  $r$ , भवन्  $b$ , भ  $f$ , भन्  $k$ , रोदन्  $hm^1$ .—कन्तवाद्  $m^1b$ , कन्तभाद्  $hr^3$ , कन्तभाद्  $r$ , न्वंतवाद् *fk*.—विष्टजज्ञपः  $m^1r$ , विष्टजज्ञयः  $f$ , विष्टजं नमः  $h$ , विष्टजन्वयः  $k$ , विजष्टजज्ञपः  $b$ .—पुह्रवसम्  $hr$ , पुह्रवसम्  $m^1$ , युत्तरवसम्  $b$ , यत्तरवसम्  $f$ , यतरवसम्  $k$ .—  
•वाक्केनोरुवासिनी  $bfr$ , •वाक्केनूरुवासिनी  $hdm^1$ , •वाक्केनूरुवाशिनी  $r^1r^4$ .

<sup>a</sup> Cp. above, i. 93. <sup>b</sup> An instance of a Vedic word used without the influence of the passage referred to. <sup>c</sup> Meant to be an etymological form of *Urvaśi*, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. <sup>d</sup> Cp. Nirukta x. 56: *purūravā bahudhā roṇyate*. On the *rava* of various gods, see *Vedische Studien* iii, p. 137. <sup>e</sup> In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)<sup>a</sup>, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Saṃkusuka<sup>b</sup>, himself praises as 'Mṛtyu' (26)<sup>c</sup>.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्रच्यावयन्नेति<sup>kd</sup>, प्रत्यावचयन्नेति<sup>f</sup>, प्रचावयन्नेति<sup>b</sup>, प्राचावयन्नेति<sup>m<sup>1</sup></sup>, प्रत्यावयन्नेति<sup>b</sup>, प्राच्या वयं नेति<sup>r</sup>, नैति<sup>r<sup>1</sup>r<sup>4</sup></sup>.—मृतः fkr<sup>2</sup>, वृतः hm<sup>1</sup>r, मृधे<sup>r<sup>1</sup></sup>, मृधम्<sup>r<sup>4</sup></sup>.—Between the two lines of 60 (where it is absolutely out of place) b fkr<sup>2</sup>r<sup>1</sup>r<sup>4</sup>r<sup>7</sup> (?) add the line (=41<sup>ab</sup>):

चयं<sup>1</sup> चित्तिभ्यो विदधद्<sup>2</sup> यत्तृष्वविशत्<sup>4</sup> चित्तौ ।

<sup>1</sup>चय b fkr<sup>2</sup>, चैमं<sup>r</sup>.—<sup>2</sup>विदधद्<sup>r</sup>, विदवत्<sup>b</sup>, विर्यत्<sup>f</sup>, विरजत्<sup>r<sup>2</sup></sup>, विरजत्<sup>k</sup>.—<sup>3</sup>अयत्तृष्वं<sup>r</sup>, यत्तृष्वं<sup>b</sup>, यत्तृ ऋं(?)ष्वं<sup>f</sup>, यत्तृष्वं<sup>k</sup>, यत्तृ + ष्वं<sup>r<sup>2</sup></sup>.—<sup>4</sup>विशत्<sup>r</sup>, विशं<sup>b</sup>, ऽपिविश<sup>k</sup>, ऽविश<sup>f<sup>2</sup></sup>, ऽविव (चित्तौ)<sup>r<sup>1</sup>r<sup>4</sup></sup>.

61. जघन्यजः hm<sup>1</sup>r, जघन्यसः b fkr<sup>2</sup>, जघन्यकः<sup>r<sup>5</sup></sup>.—संवर्तयंस्<sup>r</sup>, स्वं वर्तयंस्<sup>r<sup>1</sup>r<sup>4</sup></sup>, संवर्तयं hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, संवर्तयत् fb, ऽय<sup>k</sup>.—सूर्याद् b fkr<sup>2</sup>r<sup>5</sup>hr<sup>3</sup>m<sup>1</sup>, सूर्यौ<sup>r<sup>1</sup>r<sup>4</sup></sup>.—उषसं hm<sup>1</sup>r, उःसं<sup>b</sup>, उः<sup>£k</sup>.

<sup>a</sup> The explanation of Śatabalākṣa Maudgalya in Nirukta xi. 5: *mṛtyur mārayatīti sato, mṛtam eṣāyavatīti vā śatabalākṣo maudgalyah*. <sup>b</sup> The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Cp. Ārsānukramaṇi x. 8, and Sarvānukramaṇi on RV. x. 18. <sup>c</sup> Twenty-three of these names occur in Naighaṇṭuka v. 4, and three (Aditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)<sup>a</sup> the day-star: by reason of that function he is Savitr (1). And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasiṣṭha<sup>b</sup> himself (in) praising (him) calls him Bhaga<sup>c</sup> (2).

दिवाकरं b f k, दिवा चरन्<sup>r<sup>1</sup>r<sup>4</sup></sup>, दिवाकरः hm<sup>1</sup>r. — प्रसौत्यैकः hm<sup>1</sup>r b f k, प्रसूत्यैकः<sup>r<sup>1</sup>r<sup>4</sup></sup>. — भासयन्<sup>m<sup>1</sup>f k</sup>, भासयन्<sup>h r b</sup>, भाति यन्<sup>r<sup>1</sup>r<sup>4</sup></sup>. — चैष स्वरं<sup>hm<sup>1</sup>r</sup>, चैकश्च रं<sup>br<sup>2</sup></sup> r<sup>3</sup>r<sup>7</sup>, चैक रं<sup>f k</sup>. — सुवन्नगम्<sup>hm<sup>1</sup>r</sup>, सुवन्नगम्<sup>b f k r<sup>3</sup> (r<sup>2</sup>?)</sup>. — The end of the *varga* is here marked by १२ in h b f k, not in m<sup>1</sup>. The end of the preceding line (स्वरश्मिभिः) is marked in h d by ९३, and the end of the *varga* (after भगम्) by ९३ ॥ १२ ॥

<sup>a</sup> Cp. Nirukta x. 31: *savitā sarvasya prasavitā*. The enumeration of the seven names of Sūrya begins with this śloka. I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sū* is regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i.e. Sūrya) stimulates (in general).' <sup>b</sup> The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14. <sup>c</sup> *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātrev jarayitā sa eva bhāsām*; though the word *bhaga* is there derived from the root *bhej*.

## 13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays<sup>a</sup>: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)<sup>b</sup>.

अस्तीत्युषेति hm<sup>1</sup>r, अस्तोत्युषेति b, अस्तौष्यते<sup>fk</sup>.

<sup>a</sup> Cp. Nirukta xii. 16: *yad raśmipoṣaṃ puṣyati tat pūṣā bhavati*. <sup>b</sup> RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi<sup>a</sup> pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm<sup>1</sup>r, तेन सा b, तेजसो f, तेजसः r<sup>1</sup>r<sup>4</sup>, तेजसे k.

<sup>a</sup> In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Sākapūṇi's opinion that this refers to the three worlds (*prthivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light<sup>a</sup> (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m<sup>1</sup>r, सायं पृथक् याति hd, साय पृथक् याति fk, सायं पृथक् न्याति b, सौर्यं पृथक् ते श्री r<sup>1</sup>r<sup>4</sup>.—त्यये m<sup>1</sup>r bfk, चये hd.

<sup>a</sup> Cp. Nirukta xii. 25: *keśi, keśā raśmayas, tais tadvān bhavati, kūśanūd vā prakāśanūd vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think<sup>a</sup> of him, by reason of this function he is 'praised in laudations as Viśvānara (6).

संप्रत्येकैकशस्त्वेन hm<sup>1</sup>r, मां प्रत्येकैकशस्त्वेन r<sup>1</sup>r<sup>4</sup>, मां प्रत्येकैकशस्त्वेन b, यां प्रत्येकशस्त्वेन fk.—यन्नन्यन्ते r, यं मन्यन्ते hdb, य मन्यन्ते fk.—पृथङ् नराः hr, पृथक् नराः m<sup>1</sup>d, पृथक् वरा k, पृथग्बराः fb.—विश्वानरस् hm<sup>1</sup>r bfk, विश्वानरस् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enaṃ narā nayantīti vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.



67. Because having become a brown (*kapila*) bull<sup>a</sup> (*vr̥ṣā*), he mounts the firmament, therefore he is *Vr̥ṣākapi* (7), (in) 'Indra is above all'<sup>b</sup> (RV. x. 86); (or) this highest bull (*vr̥ṣā*) goes causing to waver (*kampayan*) with (his) rays<sup>c</sup>:

वृषेव hr<sup>1</sup>r<sup>4</sup>, वृषेक (without visarga) hdr<sup>3</sup>m<sup>1</sup>fkr<sup>2</sup>, वृषेव r.—०रोहति hm<sup>1</sup>r, ०रोहत b, ०रोहन fk.—The end of the *varga* is here marked at the end of this śloka (*eva sah*) by १३ in hdbfk, not in m<sup>1</sup>. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttarah*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In hd the preceding line (*uttarah*) ends a śloka, numbered ९८, 68<sup>ab</sup> is numbered ९९, 69<sup>ab</sup> as २००, 69 (after *yah*) as १ (=२०१), &c.

<sup>a</sup> Cp. below, vii. 141. <sup>b</sup> The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. <sup>c</sup> This alternative etymology is based on Yāska's in Nirukta xii. 27: *yad raśmibhir abhiprakampayann eti tad vr̥ṣākapiḥ bhavati vr̥ṣākampanaḥ*.

#### 14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep<sup>a</sup>, (his name) *Vr̥ṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to *Vr̥ṣākapi*<sup>b</sup>, he appears to be bidden<sup>c</sup> thus (*iti*) by Indra.

मन्त्रेषु hm<sup>1</sup>r<sup>1</sup>b, मन्त्रे द्वे f, मन्त्रे ह k.—चिषु hr<sup>1</sup>fk, नृषु b, त्रिषु r<sup>5</sup>.—धन्वेति m<sup>1</sup>r<sup>1</sup>br<sup>5</sup>, धन्वेरि fk, धात्वेति hdr<sup>3</sup>.—प्रयुक्तो hdm<sup>1</sup>, प्रत्युक्तो fkr<sup>1</sup>, प्रात्युक्तो b.—वारिषाकपे hm<sup>1</sup>r<sup>1</sup>b, वृषाकपे kr<sup>2</sup>. It would be best (as in hd) to make śloka 68 end after *vārīṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

<sup>a</sup> This is meant to be an explanation of *raśmibhiḥ kampayann eti*. <sup>b</sup> The irregular formation *vārīṣākapa* for *vārṣākapa* seems to be due to the exigency of metre. <sup>c</sup> In the three stanzas (x. 86. 20-22) *Vr̥ṣākapi* is addressed and called upon to go home (*astam ehi*) by the path which procures sleep (*svapnanaṁśana*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnān nāśayati*).

69. Viṣṇu<sup>a</sup> may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veviṣ* (*veveṣṭi*), expressing pervasion<sup>b</sup>: (he) is (thus) explained as the Sun who is everything<sup>c</sup> and is contained in everything.

विष्णातिर् hdm<sup>1</sup>r, धिष्णातिर् b, तेर् f, तैर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m<sup>1</sup>, विय-  
स्तोर् bf, विपस्तोर् k: the reading of bk looks like a corruption of व्यस्तोतेर् (the third  
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-  
devatā.—\*कर्मणः hdm<sup>1</sup>r, \*कर्मणाः f, \*कर्मणा bk.—सूर्यः hm<sup>1</sup>bk, सू f, वातः r.—यः  
hdm<sup>1</sup>, यं k, सः r, सं bf.—The third line of 67 (रश्मिं) and 68, 69 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,  
as it was not given in 64. <sup>b</sup> Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur*  
*bhavati; viṣṇur viśater vā vyaśnoter vā*. The above three explanations are probably meant  
to correspond to these: *viṣṇāti=viṣitaḥ, viśati=viśati, veveṣṭi=vyaśnoti*. <sup>c</sup> Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,  
Indra, and Sūrya<sup>a</sup> (respectively), have (thus) been duly stated  
in succession.

<sup>a</sup> Cp. above, ii. 22.

71. But of the incidental names<sup>a</sup>, accompanied by the above-  
mentioned<sup>b</sup> nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate  
enumeration does not exist.

नाम्नां तु bfr, नाम्नां च hdm<sup>1</sup>.—पृथक्तेन hdr, पृथक्तेन bfr.—The end of the *varga*  
is here marked by १४ in hdm<sup>1</sup>bfr.—This śloka (71) is numbered as ३ (=२०३) in hd,  
and ४ (=२०४) in m<sup>1</sup>.

<sup>a</sup> That is, epithets, e.g. *vrtrahan*, which accompany any of the regular names, e.g.  
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ saṃyujya*  
*haviś codayatīndrāya vrtraghna indrāya vrtratura indrāyāṇhomuca iti; tāny apy eke samā-*  
*mananti, bhūyāṃsi tu samāmnānāt*. Cp. below, ii. 93. <sup>b</sup> i. 86-88.

### 15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial,  
middle, (and) celestial, listen to (an account of) her hymns (and)  
names according to her sphere.

त्रिविधा तु या hdr, त्रिविधा तु यः m<sup>1</sup>, तृवधामुपा b, (वाग्यया) च विधा तु या  
fk.—\*स्थानं निं hm<sup>1</sup>r, \*स्थान विं b, \*स्थानानि fk.

73. Now she owns the entire hymn when the rivers on earth,  
and when the waters, (and) when the plants<sup>a</sup>, being praised,  
own it<sup>b</sup>.

एषा hm<sup>1</sup>r<sup>3</sup>b fkr<sup>2</sup>, ह्येषा r<sup>1</sup>r<sup>4</sup>, एता r.—नद्यः सुता hdm<sup>1</sup>b fkr, नद्यः सुता r, नद्यस्तदा r<sup>1</sup>r<sup>4</sup>.—यदा चैनं r<sup>1</sup>r<sup>4</sup>b fkr<sup>2</sup>, पंच वेनं r<sup>3</sup>, पंचं वेनं hd, पंचवेनं m<sup>1</sup>.—मजन्त्यापो hdm<sup>1</sup>r, भवन्त्यापो b fkr<sup>2</sup>.—यदा चोषधयो यदा b, य चोषधयो यदा f, यचोषयो यदा k, यदा चोषधयः सदा hdr, तदा चोषधयस्तथा r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i. 112. <sup>b</sup> *Enam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. *v.r.* of *itarad*, viii. 17.

74. And when she becomes Aranyānī and Rātrī, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā<sup>a</sup>, (all these forms of her) own the stanza<sup>b</sup>.

रात्री च hdm<sup>1</sup>r, सत्री च b, सत्री व fkr.—चोषाः hdr, चोषा m<sup>1</sup>, चैषा r<sup>1</sup>r<sup>4</sup>b fkr<sup>2</sup>.—पृथिवी चैव hdrb, पृथिवी त्वैव m<sup>1</sup>fkr.—भूत्वाप्वार्यं hd, भूत्वाथार्यं m<sup>1</sup>, भूत्वाद्या च fkr, भूत्वा ज्या च b.

<sup>a</sup> See below, 75, note <sup>a</sup>.

<sup>b</sup> As her representatives, being thus *rgbhūjah*.

75. Also when she becomes Agnāyī<sup>a</sup> by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽप्येषा hdm<sup>1</sup>r, नामनो मेषा b, नामतो नैषा fkr.—केषुचित् b fkr, तु क्वचित् hdm<sup>1</sup>.

<sup>a</sup> Of the above eleven names of female deities, nine agree with the enumeration (*nadyah* to *Agnāyī*) in Naighaṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in BD. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of Ilā in that.

76. When she, being Vāc<sup>a</sup> in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only<sup>b</sup>.

मध्ये सत्यं hdm<sup>1</sup>r, मध्यसत्यं b fkr<sup>2</sup>.—भूत्वा चैषा hm<sup>1</sup>r, भूत्वैषा च b fkr.—समयं hbr, समय fkr, समयं m<sup>1</sup>.—सूक्तं चिभिर् hm<sup>1</sup>r, सूक्तं मिर् b, तं चिभिर् fkr.—The end of the *varga* is here marked by ९५ in bfm<sup>1</sup>, not in hdk. This śloka (76) is numbered as ८ (=२०८) in hd, and as ९० (=२९०) in m<sup>1</sup>.

<sup>a</sup> Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romasā (and, of course, Durgā) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere), *denapatnyah* being added from Naighaṇṭuka v. 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and Ilā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. <sup>b</sup> That is, the middle Vāc is *sūktabhāj* under these three names alone, while under the remaining names, which are incidental, she is only *ṛgabhāj*.

#### 16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering<sup>a</sup> a stanza may own a (whole) hymn]<sup>b</sup>. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā<sup>c</sup>, Urvaśī; she first<sup>d</sup> becomes Sinivālī and Rākā, Anumati, Kuhū;

दुर्गा hdm<sup>1</sup> fkr, दुष्टे b.—भूत्वर्चं hdrfk, भूत्वर्चं b, भूत्वर्चं m<sup>1</sup>.—कृत्वा hdrfk, कृत्वा m<sup>1</sup>, कृत्वा r<sup>6</sup>r<sup>7</sup>, हृत्वा b.—The first line of 77 (*ṛṣaiva durgā*) is omitted in r<sup>1</sup>r<sup>4</sup>.—तन्नामानि hm<sup>1</sup>r, सूक्तार्धानी<sup>o</sup> r<sup>1</sup>r<sup>4</sup>, स्ते सुतिर्भाजी व नामानि f, तस्ते सुतिर्भाजी च नामानि सूक्तार्धानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्ते सुतिर्भाजि च नामानि सूक्तर्भाजि, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामाति in b as well as f (where, however, सूक्तर्भाजि is omitted), while only सूक्तर्भाजि was substituted in r<sup>1</sup>r<sup>4</sup>.—यमिन्द्राणि hdm<sup>1</sup>, यमिन्द्राणी r, यमिन्द्राणि b, यमित्राणि f.—भवत्यग्न्या hdm<sup>1</sup>r<sup>3</sup>, भवत्स्वग्न्या b fkr<sup>2</sup>, भवत्पथ्या r, ऋचस्वध्या r<sup>1</sup>r<sup>4</sup>.—राका चानुमतिः hdm<sup>1</sup>r b fkr, राकोषानुमतिः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> What was exactly meant by *krteā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear.

<sup>b</sup> There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

<sup>c</sup> This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note <sup>a</sup> on 76.

<sup>d</sup> This perhaps alludes to the fact that the group Anumati, Rākā, Sinivālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)<sup>a</sup> are incidental, own the stanza (only)<sup>b</sup>.

गौर्धेनुर्देवपत्न्योऽध्या hm<sup>1</sup> b fkr, गौर्धेनुर्देवपत्न्यो ग्न्या r, गोरीर्गौर्धेनुपत्न्योऽग्न्या r<sup>1</sup>r<sup>4</sup>, देवपत्न्यो घ्रा r<sup>6</sup>r<sup>7</sup>.—स्वस्तिश्च hr<sup>3</sup>m<sup>1</sup> b r<sup>6</sup>r<sup>7</sup>, स्वस्ति च fkr<sup>2</sup>, स्वस्त्यथ r.—नैपातिकानि ऋग्भाजि hm<sup>1</sup>r, नैपातिकान्यनिग्भाजि b, निपातकान्यानिग्भाजि fkr, नैपातिकान् पृथग्भाजि r<sup>1</sup>.

<sup>a</sup> *Yeṣām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. <sup>b</sup> That is, the incidental (*nat-pātika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*rgbhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn <sup>a</sup>.

वाग्भवत्ये° br, वाक् भवत्ये° m<sup>1</sup>, वाक्भवत्ये° hd, वाग्भजत्ये° r<sup>1</sup>r<sup>4</sup>, वामासावत्ये° f.—  
सूर्यामुं hdm<sup>1</sup>rb, सूर्यामु f.—°अत्रिता bkr, °अत्रितां f, °अत्रिता: hd.—तथा hdm<sup>1</sup>bkr<sup>5</sup>r<sup>7</sup>,  
तदा r.—सूक्तमुषा rbr<sup>5</sup>r<sup>7</sup>, सूक्तमुखा hdm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>.

<sup>a</sup> These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākapyāī (and) Saranyū <sup>a</sup>, these two undoubtedly (own) a stanza <sup>b</sup>. And when she is Earth corresponding to Heaven (*dyavat*) <sup>c</sup>, she only owns (a stanza) incidentally <sup>d</sup>.

द्वे च ते ध्रुवम् hm<sup>1</sup>rb, द्व च ते ध्रुवं f, त्वेव तदृचम् r<sup>1</sup>r<sup>4</sup>, ते भुवम् r<sup>7</sup>.—दुवच्च hdr<sup>3</sup>,  
दुविच्च m<sup>1</sup>, द्यविच्च r, दुचित् fk, क्वचित् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Uṣas, Sūryā, Vṛṣākapyāī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. <sup>b</sup> Vṛṣākapyāī and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively). <sup>c</sup> That is, as

belonging to the celestial sphere; for Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9.

<sup>d</sup> Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *mudhyamā*; but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī <sup>a</sup>, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यामेव सती°, going on मतां गौरी &c., doubtless owing to the preceding line ending with सती.—केवला: hm<sup>1</sup>rbk, केला: f, केवलाम् r<sup>1</sup>r<sup>4</sup>.—81<sup>b</sup>=iv. 36<sup>b</sup>.—The end of the *varga* is here marked by १६ in hbfk, not in m<sup>1</sup>.—In hd, 81<sup>ab</sup> (ending सरस्वतीम्) is numbered १३ (=२१३), and 82<sup>ab</sup> (ending निषत्) १४ (=२१४).

<sup>a</sup> A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

## 17. Names of female seers: three groups.

82. Ghoṣā<sup>a</sup>, Godhā<sup>b</sup>, Viśvavārā<sup>c</sup>, Apālā<sup>d</sup>, Upaniṣad, Niṣad<sup>e</sup>, Brahmajāyā (who is) named Juhū<sup>f</sup>, the sister of Agastya<sup>g</sup>, Aditi<sup>h</sup>,

घोषा गोधा brfk, गोधा घोषा hdm<sup>1</sup> (Ārṣānukramaṇī).—°वारापालोपनिषद्विषत्<sup>r1r4</sup> m<sup>1</sup>bfrk<sup>2</sup>r<sup>6</sup>, °वारापालोपनिषद्विषत् hdr<sup>3</sup>.—नामागस्त्यस्य m<sup>1</sup>brfk<sup>d</sup>, नामा - गस्त्यस्य h.

<sup>a</sup> RV. x. 39, 40.

<sup>b</sup> x. 134. 6, 7.

<sup>c</sup> v. 28.

<sup>d</sup> viii. 91.

<sup>e</sup> These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno ghr̥tasya*, and described thus in the Kashmir MS. of the khilas: 'pra,' *sapta, brāhmyo* [i. e. *brāhmyau = brahmavādingau*] *niṣadupaniṣadau*.

<sup>f</sup> Juhū Brahmajāyā, seer of RV. x. 109; see Ārṣānukramaṇī x. 51, and Sarvānukramaṇī on RV. x. 109.

<sup>g</sup> Seer of RV. x. 60. 6; cp. Ārṣānukramaṇī x. 24; Sarvānukramaṇī on x. 60; Sieg, Sagenstoffe, p. 129, note 7.

<sup>h</sup> The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī<sup>a</sup>, and the mother of Indra<sup>b</sup>, Saramā<sup>c</sup>, Romaśā<sup>d</sup>, Urvaśī<sup>e</sup>, and Lopāmudrā<sup>f</sup>, and the Rivers<sup>g</sup>, (and) Yamī<sup>h</sup>, and the wife Śasvatī<sup>i</sup>,

चन्द्रमाता hm<sup>1</sup>rb, चन्द्रमाता fkr<sup>2</sup>.—च शश्वती hdr<sup>1</sup>r<sup>4</sup>, च शश्वती m<sup>1</sup>r, तथैव च bfrk<sup>2</sup>.—83<sup>b</sup> = ii. 77<sup>d</sup>.

<sup>a</sup> x. 86 (several stanzas) and 145.

<sup>b</sup> Indramātarāḥ are said to be the Rishis

of x. 153, Ārṣānukramaṇī x. 79.

<sup>c</sup> In several stanzas of x. 108.

<sup>d</sup> i. 126. 7.

<sup>e</sup> In several stanzas of x. 95.

<sup>f</sup> i. 179. 1, 2.

<sup>g</sup> In some stanzas of iii. 33.

<sup>h</sup> That

is, Yamī Vaivasvatī in x. 10 and 154.

<sup>i</sup> viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites

a passage from the Nītimañjarī in which *nārī*, among women (*striṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śasvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇī on RV. viii. 1, and below, vi. 40.

84. Śrī<sup>a</sup>, Lākṣā<sup>b</sup>, Sārparājñī<sup>c</sup>, Vāc<sup>d</sup>, Śraddhā<sup>e</sup>, Medhā<sup>f</sup>, Dakṣiṇā<sup>g</sup>, Rātri<sup>h</sup>, and Sūryā Sāvitrī<sup>i</sup>, (all these) are pronounced to be female seers<sup>j</sup> (*brahmavādingaḥ*).

श्रीलाक्षा hdm<sup>1</sup>, श्रीलाक्षा b, श्रीलक्ष्मी fk, श्रीलक्ष्मी: r.—सार्पराज्ञी hm<sup>1</sup>r, सूर्येराज्ञी b, सार्पराज्ञा f, सार्वराज्ञा kr<sup>2</sup>.—वाक् अद्वा मेधा hm<sup>1</sup>r, वाक्कुद्रामेधे b, वाक्कुद्रामेधे fk.—ईरिता: hm<sup>1</sup>r, ईरिता fk, ईलिता b.

<sup>a</sup> Supposed seer of the Śrīsūkta, the khila after v. 87.

<sup>b</sup> Seer of a khila, cp.

below, viii. 51.

<sup>c</sup> RV. x. 89.

<sup>d</sup> x. 125.

<sup>e</sup> x. 151.

<sup>f</sup> Seer of the

Medhāsūkta, the khila after RV. x. 151.

<sup>g</sup> RV. x. 107.

<sup>h</sup> x. 127.

<sup>i</sup> x. 85.

<sup>j</sup> These three ślokas (82-84) are identical with three at the end of the Ārṣānukramaṇī (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine<sup>a</sup>, praised the deities; the middle series<sup>b</sup> conversed with seers and deities.

त्वासां hm<sup>1</sup>r, तासां fkr<sup>2</sup>, तासा b.—वर्गस्तुष्टाव hm<sup>1</sup>r, वर्गस्त्वष्टा च b, वर्गश्रुष्टा च f, वर्गश्रूसा च k.—समूदे hm<sup>1</sup>r, समुदे b, समुद्रे fkr<sup>2</sup>, समूहे r<sup>1</sup>.

<sup>a</sup> That is, those enumerated in ii. 82.

<sup>b</sup> The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)<sup>a</sup> of Self<sup>b</sup>. Whoever is the seer (of a hymn by one) of the last group is also the deity<sup>c</sup>.

वर्गस्तथोत्तमः hm<sup>1</sup>r, रीश्व रथोत्तमः k, रीश्वरथोत्तमः bf.—86 is omitted in r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfk, not in m<sup>1</sup>.—86<sup>ab</sup> is numbered as १८ (=२१८) in hd, 87<sup>ab</sup> as १९ (=२१९).

<sup>a</sup> For a definition of *bhāvavṛttam*, see below, ii. 120. <sup>b</sup> According to the Sarvānukramaṇī, seer and deity are identical in the case of Sārparājñī (RV. x. 189: *ātmadai-vatam*), Vāc (x. 125: *tuṣṭāvātmānam*), Śraddhā (x. 151), Dakṣiṇā (x. 107), Rātri (x. 127), Sūryā Sāvitrī (x. 85: *ātmadai-vatam*). The three others, Śrī, Lākṣmī, Medhā, are the seers and deities of khilas. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the Sarvānukramaṇī passages just given, and their interpretation by Śaṅguru-śiṣya), the expression *ātmano bhāvavṛttāni jagau* being equivalent to *ātmanam astau* . . . *devatām* in 87. <sup>c</sup> As the object of praise is self.

### 18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यस्तथोत्तमः hm<sup>1</sup>r, यत्तथोत्तमः b, यतथोत्तमः f, चोत्तमस्तु यः r<sup>1</sup>r<sup>4</sup>.—तस्मादात्म-स्त्वेषु hm<sup>1</sup>r, तस्मादात्मस्त्वेषु b, तस्मात्समस्तदेवेषु f, तस्मादात्मस्त्वेष्वे(वं) r<sup>1</sup>r<sup>4</sup>.—स्याव ऋषिः सैव देवता hm<sup>1</sup>r, स्याव ऋषि सैव देवता fb, स्याव ऋषि देवता k, भवेद्दृष्टैव देवता r<sup>1</sup>r<sup>4</sup>.

88. He who utters the speech in colloquies should be (regarded as) the seer<sup>a</sup> in it; whoever may be addressed by that speech should be (regarded as) the deity therein<sup>b</sup>.

भवेद्दृषिः hm<sup>1</sup>r b f k, भवत्यृषिः r<sup>1</sup>r<sup>4</sup>.—तेनोच्यत hm<sup>1</sup>r b, तेनाच्येन f k.—वाक्येन m<sup>1</sup>kr, वाक्ये च h d f b.—देवता तत्र सा h d m<sup>1</sup>r, देवता पुं च सा f, देवता वं च सा k, देवता तेषु सा r<sup>1</sup>r<sup>4</sup>, देवता पु सा b.

<sup>a</sup> Cp. Sarvānukramaṇi, Introduction ii. 4: *yasya vākyaṃ sa ṛṣiḥ*. <sup>b</sup> Cp. ibid., ii. 5: *yā tenocyate sā devatā*; see also the three lines quoted from the Devatānukramaṇi by Śaḍguruśiṣya (pp. 97, 98) on RV. i. 165.

89. <sup>a</sup> Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison <sup>b</sup>.

कर्मोपसंयहार्ये च <sup>hm</sup>1 (and Nirukta i. 4), कर्मोपयहार्ये च <sup>fkr</sup>, कर्मोपपद्यहार्ये च <sup>b</sup>, कर्मोपयहणा

<sup>a</sup> Text and translation, with notes, of the following passage (ii. 89–122) have been printed by me in the Album-Kern, pp. 334–340. <sup>b</sup> Cp. Nirukta i. 4: *atha nipātā uccāvaceṣv artheṣu nipatanty apy upamārthe 'pi karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up <sup>a</sup> defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless <sup>b</sup> :—

ऊनानां <sup>hm</sup>1r, प्रनाना <sup>f</sup>, सनानां <sup>k</sup>, चनाना <sup>b</sup>.—पूरणार्था <sup>hm</sup>1r, पूरणार्थ <sup>br</sup>1r<sup>4</sup>, पूरत्यर्थ <sup>f</sup>, पूरणार्थ <sup>k</sup>.—पूरणार्थास्त्वो <sup>hm</sup>1rb, पूरणार्थ त्वो <sup>r</sup>1r<sup>4</sup>, पूरणार्थासु <sup>f</sup>.

<sup>a</sup> Cp. Nirukta i. 4: *atha nipātāḥ . . api padapūraṇāḥ*. <sup>b</sup> Based on Nirukta i. 9: *atha ye pravṛtte 'rthe 'mitākṣareṣu grantheṣu vākya-pūraṇā āgachanti, padapūraṇāḥ te mitākṣareṣv anarthakāḥ: kam īm id u iti*: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *kam, īm, id, u*': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.

91. they are to be recognized as *kam, īm, id, u* <sup>a</sup>. But (there are) also such (particles) as have various senses. *Iva, na, cid, uv*—these are the four having the sense of comparison <sup>b</sup>.

कमीमिद्विति <sup>m</sup>1r (and Nirukta i. 9), कमीमि इति <sup>b</sup>, वामीमिद्विति <sup>b</sup>, चामीमिद्विति <sup>f</sup>, चामीमिद्विति <sup>kr</sup>2.—त्वनेकार्थकाश्च ते <sup>hm</sup>1r, वेन्वोचार्थकाश्च ते <sup>f</sup>, त्वानोचार्थकाश्च ते <sup>b</sup>, त्वन्ये सार्थकाः सुती <sup>r</sup>1r<sup>4</sup>.—इवो न चिन्नु <sup>hr</sup>3, इवो नु चिन्न <sup>m</sup>1, इवे न चिन्नु <sup>r</sup>1<sup>6</sup>, इव ना चिनु <sup>b</sup>, इव ना चितु <sup>f</sup>, इव न चित्सु <sup>r</sup>.—भवन्ति ते <sup>hm</sup>1r<sup>3</sup>b<sup>fkr</sup>2r<sup>5</sup>, भवन्त्यमी <sup>r</sup>1r<sup>4</sup>.—The end of the *varga* is here marked by १८ in hbf, by १७ in k, omitted in m<sup>1</sup>.

<sup>a</sup> Nirukta i. 9, quoted above, ii. 90, note <sup>b</sup>. <sup>b</sup> Cp. Nirukta i. 4: *ete catvāra upamārthe bhavanīti*, the four particles mentioned above being then discussed in the same order.



## 19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation<sup>a</sup>.

उपमार्थे  $hm^1r^3r^5$ , उपमार्थे  $br$ , उपमार्थे  $fk$ .—प्रतिषेधे त्वन्त्यशः  $hr^3bfkr^2r^5$ , प्रतिषेध-  
स्त्वेनेकशः  $r$ , पूरणार्थस्त्वनर्थकः  $m^1$  (cp. ii. 90<sup>d</sup>).

<sup>a</sup> Cp. Nirukta i. 4: *neti pratiṣedhūrthiyo bhāṣāyām, ubhayam anvadhīyāṃ . . . pratiṣe-  
dhārthīyaḥ . . . upamārthīyaḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) ‘there are so many’<sup>a</sup>. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*)<sup>b</sup>.

वशात्प्रकरणस्यैते  $hr^3r^5$ , वशा प्रकरणस्यैते  $b$ , वशाः प्रकरणस्यैते  $r^2$ , वशात्प्रकरणस्यैव  
 $m^1$ , वशा प्रकरणं सैते  $fk$ , प्रयोजनवशा ह्येते  $r^1r^4$ .

<sup>a</sup> The same expression is used in RV. Prāṭisākhya xii. 9: *neyanta ity asti saṃkhyā*; but the VS. Prāṭisākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prāṭisākhya do not occur. <sup>b</sup> Cp. RV. Prāṭisākhya xii. 9: *arthavaśāt*, ‘on account of the sense.’ See also Hemacandra’s *Abhidhāna-cintāmaṇi*, ed. Böhlingk, p. 443; Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no. 103, p. 1023.

94. The twenty<sup>a</sup> prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action<sup>b</sup>; for they differentiate the meaning<sup>c</sup> in the inflexions of noun and verb<sup>d</sup>.

क्रियायोगेन  $hm^1r^3bfkr^2r^5$ , क्रियायोगेषु  $r$ .—ह्यर्थे  $hm^1b$ , त्वर्थे  $r^3r^5$ , ह्यर्था  $fk$ , ह्यर्थान्  
 $r^4$ , त्वर्थान्  $r$ .—°विभक्तिषु  $hm^1r^3bfkr^2r^5$ , °विभक्तिभिः  $r^1$ , °विभक्तितः  $r^4$ .

<sup>a</sup> This number is expressly stated in RV. Prāṭisākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prāṭisākhya xii. 6, VS. Prāṭisākhya vi. 24, and in the *Gaṇa prādayaḥ*. <sup>b</sup> Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. <sup>c</sup> Cp. RV. Prāṭisākhya xii. 8: *upasargo viśeṣakṛt*. <sup>d</sup> Cp. Nirukta i. 3: *nāmākhyātayor arthavikaraṇam*.

95. *Acha*<sup>a</sup>, *śrad*, *antar*—these the teacher Śākaṭāyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm<sup>1</sup>rb, उपसर्गा fk.—ते तु hm<sup>1</sup>, ते त bfk, तेन r.—  
95-105 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārttika on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter<sup>a</sup>. In (regard to) nouns, the employment of which has been stated<sup>b</sup>, the subject-matter must be stated in this way<sup>c</sup>.

स्त्री च hm<sup>1</sup>, स्त्रीत्वं bfk, स्त्र्यथ r.—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r<sup>1</sup>r<sup>4</sup>  
(among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfkr,  
योज्यं प्रकरणं त्वनु r<sup>1</sup>r<sup>4</sup> (*ibid.*).—The end of the *varga* is here marked by १९ in hbfkr,  
not in m<sup>1</sup>.

<sup>a</sup> Cp. above, i. 40.  
in connexion with gender.

<sup>b</sup> This probably refers to BD. i. 23-45.

<sup>c</sup> That is,

## 20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)<sup>a</sup>.

कृताकृतस्य all MSS.—सदृशो rk, सदृशे hm<sup>1</sup>bf.—पुनर्यहः bfk r, पुनर्गृहः h.

<sup>a</sup> Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some<sup>a</sup> (call them) so according to circumstances (*yathā kathā*)<sup>b</sup>.

सर्वे नामानि चैवाङ्गर् hfk r, सर्वना<sup>o</sup> b, कुर्वन्नामानि वै वाङ्गर् r<sup>1</sup>r<sup>4</sup> (śloka 131).—अन्ये चैवं hbfkr, अन्यदेव r<sup>1</sup>r<sup>4</sup>.—यथा कथा hfk r, यथा कथा b, त्वया यथा r<sup>1</sup>r<sup>4</sup>, यथा तथा m<sup>1</sup>.

<sup>a</sup> *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.

<sup>b</sup> A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing<sup>a</sup>; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it<sup>b</sup> (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm<sup>1</sup>.—तद्गुणायत्त r, तद्गुणायत्तम् m<sup>1</sup>, तद्गुणायतम् hd, तद्गुणोयत्त fb, तद्गुणो यत्तु k.—नानान्वयोपायैः hd, °पायः r, नानान्वयोपायै b, नान्वया fk.

<sup>a</sup> Cp. Nirukta ii. 1: *arthanītyaḥ parikṣeta*.  
shown by the expression *śabdān arthavaśaṇi nayet*.

<sup>b</sup> That *tad* must refer to *arthaḥ* is

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वो च hm<sup>1</sup>r, आनुपूर्वो च d, आनुपूर्वे च fk, आनुपूर्वे प्र° b.

101. Gender, root, and inflexion one should, in their respective places, adapt<sup>a</sup> (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)<sup>b</sup>.

धातुं विभक्तिं m<sup>1</sup>kr, धातुविभक्तिं hdb, धातुनिविभक्ति f.—संनमेत्तच्च hdm<sup>1</sup>, संनमे तच्च bfk, संनयेत्तच्च r (cp. Nirukta ii. 1: विभक्तीः संनमयेत्).—मन्त्रे m<sup>1</sup>bfk, वाक्ये hd, वाक्यं r.—तत्तत्कुर्यात्तु m<sup>1</sup>b, तत्तु कुर्यात्तु f, कुर्यात्तत्तत्तु r, कुर्यात्तन्त्रे तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta ii. 1: *yathārthaṁ vibhaktiḥ samnamayet*.

<sup>b</sup> Cp. i. 4 and 23.

## 21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*)<sup>a</sup> may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

यावतामेव m<sup>1</sup>bfkr, याचनामेव hd.—°भिधेयः स्यात् h, °भिधेय स्यात् m<sup>1</sup>, °भिधेयश्च bfk, °भिधेयं च r.

<sup>a</sup> The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

°शब्दं द्विधातुजम् hdm<sup>1</sup>, °शब्दार्जधातुजम् r, °शब्दद्विधातुजम् f, °शब्दत्रिधातुजम् b.—वापि hdfkr, चापि b.—पदं hdm<sup>1</sup>, पद bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative<sup>a</sup> of a root, as derived from a compound meaning (*samastārtha*)<sup>b</sup>, as derived from a sentence (*vākya*)<sup>c</sup>, and as (of) confused<sup>d</sup> (derivation).

<sup>a</sup> Corresponding to *taddhita* below, 106, and Nirukta ii. 2. <sup>b</sup> That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. <sup>c</sup> As, for example, *itihāsa* (= *iti hāṇsa*). <sup>d</sup> *Vyatikīrṇa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayībhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)<sup>a</sup>.

<sup>a</sup> This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. Prātiśākhya (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating<sup>a</sup> (the parts); thus 'punishable' (*daṇḍ-ya*)<sup>b</sup> as 'deserving punishment' (*daṇḍārha*),

वियहान्निर्वचः m<sup>1</sup>, वियहा निर्वचः hdrfk, वियाहान्निर्वचः b.—तद्धिते hdr, तद्धिते b, तादृशे fk.—निर्ब्रूयाद् hdm<sup>1</sup>, निर्ब्रूयाद् r, निर्वत्या fk, निर्वर्त्तया b.—दण्ड bfr, दण्डय hd, दण्ड m<sup>1</sup>k.—The end of the *varga* is here marked by २९ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pravibhajya nirbrūyāt*. <sup>b</sup> As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pāṇini v. 1. 66.

## 22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'<sup>a</sup>. Thus 'Indra-Soma' (*Indrā-Soma*) as 'Indra and Soma' is an example (of a Dvandva).

<sup>a</sup> As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense : there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)<sup>a</sup>.

प्रकृतिर<sup>hdbfk</sup>, सङ्कतिर<sup>r</sup>.—दशानवगमे<sup>r</sup>, दृशानवगमे<sup>hdm<sup>1</sup></sup>, दशानवगुणे<sup>bfk</sup>.

<sup>a</sup> That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*) ; thus (in) 'Who, pray, O men' (*ko nu maryāḥ* : viii. 45. 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'<sup>a</sup>.

विशेषे स्थापिताः<sup>hm<sup>1</sup>r</sup>, विशेषे क्वापिताः<sup>b</sup>, विशेषे क्वापिना<sup>f</sup>, विशेषा द्वाविना<sup>k</sup>.—पलायने<sup>hrbfk</sup>.—यथा वृत्तिः<sup>hm<sup>1</sup>bf</sup>, यथावृत्ति<sup>rk</sup>.—इतीषते<sup>h</sup>, इतीष्यते<sup>m<sup>1</sup>bfr</sup>, इतिष्यते<sup>k</sup>.—109<sup>cd</sup> and 110<sup>ab</sup> are omitted in d.

<sup>a</sup> The word *iṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean 'to go.'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense ; in the formula, 'With cold the fire' (*himenāgnim* : i. 116. 8), the term 'frost'<sup>a</sup> (*hima*) is an example.

<sup>a</sup> Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himena* by *udakena griṣmānte* ; cp. also Sāyaṇa on i. 116. 8.

111. Yāska has, in the stanza 'To every tree'<sup>a</sup> (*vrkṣe-vrkṣe* : x. 27. 22), explained the word 'man-eating' (*pūruṣādaḥ*) by taking one word (and) dividing (it) into two<sup>b</sup>.

पुरुषादः<sup>hdm<sup>1</sup>fr</sup>, पुरुषादः<sup>b</sup>, पुरुषदं<sup>k</sup>.—The end of the *varga* is here marked by २२ in <sup>hdbf</sup>, not in <sup>m<sup>1</sup>k</sup>.

<sup>a</sup> This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*). The preceding two ślokaś may also have been meant to be included in this criticism.

<sup>b</sup> Yāska, in Nirukta ii. 36, explains *pūruṣādaḥ* as *puruṣān adanāya*, 'in order to devour men,' but there is nothing in this to justify the criticism that he took *pūruṣādaḥ* as two words.

**23. Yāska's wrong explanations. Dropping of letters.**

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'<sup>a</sup> (*aruṇo māsakṛt* : i. 195. 18).

<sup>a</sup> In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye* : iii. 31. 2), he has explained the two words *garbhaṃ nidhānam*, even though (another) word<sup>a</sup> intervenes, by making them into one<sup>b</sup>.

<sup>a</sup> *Sanitur*: the words in iii. 31. 2 being *garbhaṃ sanitur nidhānam*. <sup>b</sup> That is, his explanation, in Nirukta iii. 6, is *garbhānidhānīm*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ*<sup>a</sup>, (nor) the sense in *śitāman*<sup>b</sup>. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'<sup>c</sup> (*vāne na* : x. 29. 1).

•रविज्ञाता hdm<sup>1</sup>r, •रविज्ञाता b, •रेकिज्ञाता f.—त्वःपदे hdm<sup>1</sup>b, त्वपदे fk, त्वः पदः(र्थः) r.—र्थः शितामनि hdm<sup>1</sup>, र्थं शिसामनि b, र्थं शिनामनि f, र्थः सिनामनि r.—स्वरानवगमो hdm<sup>1</sup>r fk, स्वरानवरामो b.—वने ने० m<sup>1</sup>r, वने मे० hd, वेवे ने० b, चेने ते० fk.

<sup>a</sup> Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. <sup>b</sup> Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapūṇi, Taiṭṭikī, and Gālava.

From the above it does not, of course, appear what view our author held. <sup>c</sup> Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyō nī adhāyi*, while the Padapāṭha, reading *vā yō nī adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; R̥g-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order<sup>a</sup> (of the words) was (arranged) according to the sense in *Śunaḥ-śepam*<sup>b</sup>, *Narā-śaṃsam*<sup>c</sup>, *Dyāvānaḥ prthivī*<sup>d</sup>, *nir-askṛta*<sup>e</sup>, and the rest :

प्रभृतिष्वर्थाद् hdm<sup>1</sup>, °तिस्वर्थाद् r, °ति अर्थाद् bfk. — °सीत्क्रमो hm<sup>1</sup>r, °सीक्रमो fk, °सीकुमो b.

<sup>a</sup> That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*).

<sup>b</sup> For *śunaś cic chepam* in RV. v. 2. 7; see RV. Prātiśākhya ii. 43 and xi. 8.

<sup>c</sup> For *narā vā śaṃsam* in RV. x. 64. 3; see RV. Prātiśākhya, *loc. cit.*

<sup>d</sup> That is, these words in RV. ii. 41. 20 must be read as *dyūnāprthivī naḥ*; cp. Nirukta ix. 38.

<sup>e</sup> For *nir u svasāram askṛta* in RV. x. 127. 3; cp. RV. Prātiśākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*<sup>a</sup>, *kapih*<sup>b</sup>, *nābhā*<sup>c</sup>, *danah*<sup>d</sup>, *yāmi*<sup>e</sup>, and *aghāsu*<sup>f</sup>.

यामीत्यघासु m<sup>1</sup>, यामित्यघासु hdr, यामीत्यदासु b, यामित्यदासु f. — The end of the *varga* is here marked by २३ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> For *atrāṇi* in RV. x. 79. 2.

<sup>b</sup> For *vṛṣā-kapih* in RV. x. 86. 5; see Nirukta xii. 27.

<sup>c</sup> A very frequent form in the RV. before consonants beside the rare *nābhau*. There is possibly an allusion to Yāska's etymology (in Nirukta iv. 21): *nābhīr saṃnahanāt*.

<sup>d</sup> Explained by Yāska (Nirukta vi. 31), on RV. i. 174. 2, as *dānamanasah*.

<sup>e</sup> Given by Yāska (Nirukta ii. 1) as an example in *tat tvā yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as = *yācāmi*.

<sup>f</sup> In RV. x. 85. 13; supposed to be = *maghāsu* (the reading of the AV.); see Weber, Nakṣatra ii. 365,

#### 24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters<sup>a</sup>.

स्वामिधेयं hdm<sup>1</sup>rfk, सामिधेयं b.

<sup>a</sup> Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakāraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118<sup>cd</sup> to 122<sup>cd</sup>: मन्त्रेष्वर्चविवे[क - - - मन्त्रवि]त्तमैः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma<sup>a</sup>, will, even though an evil-doer, go to the supreme<sup>b</sup> (*param*).

निरुक्ते यो यतित hm<sup>1</sup>r, निरुक्तो यो यतित f, निरुक्तो जायते k.—रूपमपि दुष्कृत्यरं hm<sup>1</sup>r (दुःकृत m<sup>1</sup>), रूपमपि दुःकृत f, दुःकृत k.

<sup>a</sup> That is, the Veda.

<sup>b</sup> Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhadram aśnute: nākam eti jñānavidhūtapāpmā*.

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming<sup>a</sup> (*bhāva*).

यथेदमग्रे hdm<sup>1</sup>, यथेदमपरे f, यथेदमपरे fk.—सदृश्यं hdr, शब्दाद्यं f.—भाववृत्तं hm<sup>1</sup>r, भाववृत्तं fk.—वदन्ति dm<sup>1</sup>r fk, वदति h, प्रचक्षते r<sup>1</sup>r<sup>4</sup> (R's edition, p. 56, śloka 132).

<sup>a</sup> Cp. below, viii. 46 on Rv. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)<sup>a</sup>. There are these six modifications (*vikārāḥ*)<sup>b</sup> of becoming: genesis (*janma*), existence (*astitvam*), transformation (*pariṇāmah*), growth (*vṛddhiḥ*), decline (*hānam*), destruction<sup>c</sup> (*vināśanam*).

षड्विकारा hdr, षड्विकारो fk, षट्प्रकारा r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128).—जन्मास्तित्वं hrm<sup>1</sup> r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128), जन्मास्तित्वं f.—परीणामो m<sup>1</sup>fr, परीणामौ d, परिणामौ h, परिणामौ k.—वृद्धिर्हानं वि° hdr, वृद्धिर्हानं वि° fkr<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128).—The end of the *varga* is here marked by २४ in hm<sup>1</sup>f, not in k (nor in b owing to the lacuna in that MS.).

<sup>a</sup> This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam*. Cp. Rv. Prātiśākhya ii. 12. 8.

<sup>b</sup> This is quoted by Yāska (Nirukta i. 2) as the opinion of Vārṣṇāyana: *ṣaḍ bhāvavikārā bhavanti*.

<sup>c</sup> The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

## 25. The deities of the Vyāhrtis and of Om.

122. But whatever other modifications of becoming arise from these six<sup>a</sup> must be inferred in each case according to the sentence<sup>b</sup>, to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,



यसां तु hrfk, वर्याः स्युर् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—अप्यूह्याः r, अत्यु f, अभ्यूह्याः hdm<sup>1</sup> (cp. Nirukta i. 3: अभ्यूहितव्याः).

<sup>a</sup> The wording is somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvavikārā eteṣām eva vikārā bhavanti*. <sup>b</sup> Cp. Nirukta i. 3: *te yathāvacanam abhyūhita-vyāh*.

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraiḥ*)<sup>a</sup> of the Gods and Fathers, (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)<sup>b</sup>, individually and collectively.

नमस्कारिस्तथैव hdm<sup>1</sup>r, नमस्कारस्तथैव fk, नमस्कारस्त्वैव b.—अथ वस्तं hdm<sup>1</sup>r, अथ वास्तं fk, अवास्तं b.

<sup>a</sup> That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraiḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.' <sup>b</sup> That is, the three mystical words *bhūr bhuvah svah*.

124. Now the divinity of the sacred utterances collectively is Prajāpati<sup>a</sup>, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

दैवतं तु hdm<sup>1</sup>r, देवतं तु fk, दैवतं च b.

<sup>a</sup> Cp. Sarvānukramaṇī, Introduction ii. 10: *saṁastānām prajāpatiḥ*.

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)<sup>a</sup>.

वाग्देवत्यो hdb r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 133), वाग्देवत्यो r, वान्निवत्यो f, वाक्देव<sup>o</sup> m<sup>1</sup>, वाग्देवो k.—दैवः क एव r<sup>1</sup>r<sup>4</sup> b f k r, देवः क एव hdm<sup>1</sup>.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm<sup>1</sup>, but after 124 in b f k. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

<sup>a</sup> On this śloka is based Sarvānukramaṇī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmiḥ* (see Śaṅguruśiṣya) corresponds to *ka*.

**26. The first three hymns. Authors of Vaiśvadeva hymns.**

126. The first hymn is addressed to Agni. Its seer<sup>a</sup> is Madhuchandas. The seven triplets<sup>b</sup> which follow it should all be recognized as addressed to different deities.

आमेयं  $hm^1 rfk$ , अयये  $b$ .—०स आर्षकम्  $hm^1 r^3 r^4 r^5$ , ०स आवृणः  $b$ , ०स आवृणु  $f$ , ०शक्त्यावृणु  $k$ , ०स आदितः  $r$ .—ज्ञेयाः सर्वे  $hm^1 r^3 r^4 r^5$ , ज्ञेयास्त्वन्ये  $b$ , ज्ञेयास्त्वन्ये  $fk$ , ज्ञेयास्त्वन्यो  $r$ .—From here (126) down to 145 Rājendralāla Mitra gives readings connected with  $r^4$ : *ghapustakoddhṛtapāṭhaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

<sup>a</sup> More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' <sup>b</sup> That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

त्वेषां  $hm^1 r$ , तेषां  $bfk$ .—०णोऽथाश्विनो  $hr^3 r^4 fkr^2 r^5$ , ०णो ब्राह्मिनो  $b$ , ०ण आश्विन्य  $r$ .—यिन्द्रो  $hr^3 r^6$ , स्विन्द्रो  $fkr^2$ , विन्द्रो  $b$ , ऐन्द्रो  $r$ .—तो  $hr^3 r^5$ , धो  $m^1$ , वो  $bfk$ , यः  $r$ .—वैश्वदेवकः  $hm^1 r^3 r^5$ , वैश्वदेवतः  $bfk$ , पञ्चमसृचः  $r$ .

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)<sup>a</sup>, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods<sup>b</sup>.

तन्नामा  $hr^3 r^4 r^5 m^1$ , नानामा  $bfk$ , नान्यः षष्ठाद्  $r$ .—विश्वलिङ्गो वा  $hm^1 r^3 r^4 r^5 b$ , विश्वलिङ्गो  $fkr$ . After this there is a lacuna of four pādas in  $fk$ : ०लिङ्गो [वा - - शर्याति गो] तमे य ऋजिश्चनि.—गायत्रोऽन्त्यसु यसृचः  $hdr$ , गायत्रो त्व यस्त्रिचः  $b$ , गायत्रो स्थपरसृचः  $r^1 r^4 r^6$  ( $r^6$  or  $ca$  first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.).—वज्रदेवतम्  $rb$  (= Nirukta xii. 40), वज्रदेवतम्  $r^4$ , वज्रदेवत्यम्  $r^3$ , वज्रदेवत्यम्  $hd$ .—अन्यन्तु  $m^1 r^3$ , अन्यन्तु  $hb$ , ०मन्त्रसु  $r^1 r^4$ .—128<sup>d</sup> = iii. 33<sup>d</sup>.

<sup>a</sup> That is, each of these three stanzas contains the name *viśve devāsaḥ*, or in other words it is characterized by the term *viśva*. <sup>b</sup> According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the Viśve devāḥ. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *yat tu kiṃ cid bahudaivataṃ tad vaiśvadevānāṃ sthāne yujyate*. Cp. Roth, Erläuterungen, p. 167; also Śaḍguruśiṣya on Sarvānukramaṇī i. 139.

129. In <sup>a</sup> Luśa <sup>b</sup>, Duvasyu <sup>c</sup>, Śāryāta <sup>d</sup>, Gotama <sup>e</sup>, Rjīśvan <sup>f</sup>, Avatsāra <sup>g</sup>, Paruchepa <sup>h</sup>, Atri <sup>i</sup>, the seer Dirghatamas <sup>j</sup>,

दुवस्यौ r, य वात्स्ये hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup> (lacuna in fk): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently <sup>1</sup> r<sup>1</sup> and r<sup>6</sup>.—गौतमे hdm<sup>1</sup>b, गौतमे r; the reading of fk (where the गो of लिंगो seems to have caused the lacuna: see note on 128) लिंगौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS.: cp. critical note on i. 58.—परुक्षेपे hr<sup>3</sup>f, परुत्तेपे b, परुक्षेपे r, परुक्षेपे kr<sup>2</sup>, परुक्षेपे m<sup>1</sup>.—अत्री r (=r<sup>1</sup>r<sup>6</sup>), पुत्रे bfr<sup>2</sup>r<sup>5</sup>hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>: the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (°क्षेपे अत्री).—दीर्घतमस्युषौ hm<sup>1</sup>r, दीर्घतमस्युषौ b, दीर्घतमस्युषौ f, दीर्घतमस्युषौ kr<sup>2</sup>.—The end of the *varga* is here marked by २६ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods.

<sup>b</sup> Seer of RV. x. 35, 36.

<sup>c</sup> Seer of RV. x. 100.

<sup>d</sup> Seer of RV.

x. 92.

<sup>e</sup> Seer of RV. i. 89, 90.

<sup>f</sup> Seer of RV. vi. 49-52.

<sup>g</sup> Seer of RV.

v. 44.

<sup>h</sup> Seer of RV. i. 139.

<sup>i</sup> Seer of RV. vi. 41-43.

<sup>j</sup> Seer of RV. i. 164.

## 27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha <sup>a</sup>, Nābhānediṣṭha <sup>b</sup>, Gaya <sup>c</sup>, Medhātithi <sup>d</sup>, Manu <sup>e</sup>, Kakṣīvat <sup>f</sup>, Vihavya <sup>g</sup>, as well as in many other seers <sup>h</sup>,

कक्षीवति r, कक्षीवते hdm<sup>1</sup>r<sup>4</sup>, काक्षीवते bfr<sup>2</sup>.—°ष्वथर्षिषु hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>bkr<sup>2</sup>r<sup>5</sup>, °षु चर्षिषु r.

<sup>a</sup> Seer of RV. vii. 34-37, 39, 40, 42, 43.

<sup>b</sup> Seer of RV. x. 61, 62.

<sup>c</sup> Seer

of RV. x. 63, 64.

<sup>d</sup> Seer of RV. i. 14.

<sup>e</sup> Seer of RV. viii. 27-30.

<sup>f</sup> Seer of

RV. i. 121, 122.

<sup>g</sup> Seer of RV. x. 128.

<sup>h</sup> Besides the twenty here enumerated

there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV.<sup>2</sup> vol. ii, p. 668, under *devāh*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya <sup>a</sup>, Brhaduktha <sup>b</sup>, Viśvāmitra <sup>c</sup>, and Gāthīn <sup>d</sup>, variations (*vipravādāh*) <sup>e</sup> are here (in the Rg-veda) apparent in their respective praises.

विश्वामित्रे च  $hm^1r$ , विश्वामित्रे च  $bfr^2r^5r^4$ .—विप्रवादाश्च  $hm^1r^1r^4r^6$ , विप्रवादास्तु  $r$ , विप्रवादांश्च  $bfr$ .

<sup>a</sup> Seer of RV. i. 186.

<sup>b</sup> Seer of RV. x. 56.

<sup>c</sup> Seer of RV. iii. 57.

<sup>d</sup> Seer of RV. iii. 20.

<sup>e</sup> That is, these seers differ from one another in regard to the deities addressed in their Vaiśvadeva hymns.

132. Now the teachers Yāska<sup>a</sup> and Sāṇḍilya say that any formula<sup>b</sup> in which a combination of many (deities) appears, is "addressed to the All-gods.

बह्वीनां सं<sup>o</sup>  $hm^1r$ , बह्वीर्वा चं  $b$ , बह्वीर्वा सं<sup>o</sup>  $fk$ .—वैश्वदेवं तद्  $hm^1r^3r^4r^5$ , वैश्वदेवं तम्  $r$ , ०देवं त्वम्  $b$ , ०देवत्वं  $f$ , ०देव तुम्  $k$ .

<sup>a</sup> In Nirukta xii. 40: see above 128, note <sup>b</sup>.

<sup>b</sup> Mantra is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods<sup>a</sup>.

वदेत्सर्वं  $hrbfr$ , वदेत्सूर्ये  $m^1$ .—बहुदेवतम्  $hm^1r bfr$  (Nirukta xii. 40), ०देवतम्  $r^1r^6$ .

<sup>a</sup> See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātītā*) in (the sense of) all-comprehensiveness<sup>a</sup> (*sarvāvāptau*).

The words सर्वा to स्तुताः (inclusive) are omitted in  $fk$ .—इत्येषा  $bfr^2r^5hm^1r^3r^4$ , इत्यासां  $r$ .—निपातिता  $hdr$ , निपातिता  $bm^1r^4r^5$ , निपातिति  $fk$ .—The end of the *varga* is here marked by २७ in  $bfr$ , by २८ in  $hd$ , not at all in  $m^1$ .

<sup>a</sup> That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

## 28. Passages of the Ṛg-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Praūga deities<sup>a</sup>. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु  $hm^1r^3r^6r^4$ , सरस्वतसु bfk, सारस्वतः r.—सप्तम  $hm^1r^3r^6r^4$ , शक्तमा b, उत्तरम  $fkr^2$ , सप्तमसु r.—एताः प्रउग<sup>०</sup> hdr, एता प्रउ<sup>०</sup> b, एना प्रउग<sup>०</sup>  $fkr^2$ .—After 135<sup>ab</sup> the following line (not found in  $hdm^1r^3bfkr^2r^5$ ) is added by r:

अविध्यमान ऊने वा प्रउगेष्वत आवपेत ।

—सरस्वतीति  $hm^1bfk$ , सरस्वती तु r.—द्विविधम्  $hdm^1$ , द्विविदम् fk, द्विविवम् b, द्विविधाम् r.—हृचु  $hm^1bfk$ , हृचु r.—सर्वासु सा  $hm^1r^3r^5r^4$ , संदृश्यते r, सदृश्यते b, सदृश्यते fk.

<sup>a</sup> RV. i. 3. 10–12, where Sarasvatī appears as a Praūga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praūga deity in RV. ii. 41. 16–18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river<sup>a</sup> are six, (and that there is) not a seventh :

नदीवद्देवतावच्च  $hb fkr^2$  (Nirukta ii. 23), नदीवच्चैव वागैव r.—तत्राचार्यसु  $hdm^1$ , स्त्राचार्यसु b, सूत्राचार्यसु  $fkr^2$ , सूत्राचार्यसु  $r^3r^4r^5$ , तथैवमुभयं r.—शौनकः  $hdm^1r^3r^4r^5$  b  $fkr^2r^5$ , स्मृतम् r.—नदीवन्निगमाः  $r^3r^4r^2r^5$ , नदीवन्निगमा b, नदीवन्निगमो fk, नदीवद्देवताः  $hdm^1$ .—षट् ते  $hm^1r^3r^4r^2r^5$ , पत्रे fk, पत्रे b.—136<sup>cd</sup>–138<sup>cd</sup> seem to be omitted in  $r^1$  (and  $r^6$ ?), as these five lines are relegated to a footnote by Rājendralāla Mitra.

<sup>a</sup> Cp. Nirukta ii. 23: *sarasvatīty etasya nadīvad devatāvac ca nigamā bhavanti*.

137. (the six being)<sup>a</sup> ‘Best Mother’ (*ambī-tame* : ii. 41. 6)<sup>b</sup>, ‘Alone’ (*ekā* : vii. 95. 2), ‘On the Dṛṣadvatī’ (*dṛṣadvatyām* : iii. 23. 4<sup>cd</sup>), ‘Citra indeed’ (*citra it* : viii. 21. 18), ‘Sarasvatī’<sup>c</sup> (x. 64. 9 and vi. 52. 6<sup>b</sup>). Yāska, however, regarded this (passage), ‘She with her might’ (*iyam śusmebhiḥ* : vi. 61. 2)<sup>d</sup>, to be a seventh.

अन्येका  $hm^1$ , अन्येका  $fkr$ , अनेका b.—चिच इच्च  $hr^3r^4r^2$  (?)  $r^5$ , इमं bfk.

<sup>a</sup> As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bfk, *citra imam*, gives six pratikas; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra ic ca* would much less easily be corrupted to *citra imam*. The *it* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. <sup>b</sup> In this passage Sarasvatī is again a Praūga deity; cp. 135, note <sup>a</sup>.

° There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6<sup>b</sup> (*sarasvatī sindhubhiḥ pinvamanā*), and ii. 3. 8 (*sarasvatī sādhyantī dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhārati* in an *Āprī* hymn. If *sarasvatī* is meant to represent two *pratīkas*, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *dr̥ṣadvatyām* in the same line is the third pāda of a stanza. <sup>d</sup> This stanza is expressly stated by *Yāska* (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadivat*.

\* 138. *Aitara*<sup>a</sup> regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*)<sup>b</sup>, because the oblation is (here) the chief thing<sup>c</sup>, has stated (that it is addressed) to *Vāc*<sup>d</sup>.

°स्तीतां hr<sup>3</sup>r<sup>4</sup>fbkr<sup>2</sup>r<sup>5</sup>, स्तीनां m<sup>1</sup>.—याज्या hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>, यज्या fk. The anusvāra must have dropped out owing to the following मै°.—द्वविषः hm<sup>1</sup>r, °द्वधिषः b, °द्वधिष f, °द्वधिष k.—एवैतरो hdm<sup>1</sup>rb, एवोनरी fk.

<sup>a</sup> This name is not found elsewhere.

<sup>b</sup> iv. 14. 7 (among the *yājyānūvākya* texts).

° That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river.

<sup>d</sup> That is, *Sarasvatī*=*Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) ‘Doer of fair deeds’ (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5–11). Six successive stanzas (beginning) ‘Then according to their wont’ (*ād aha svadhām anu*: 6. 4–9) are addressed to the *Maruts*.

चान्यान्यतः hm<sup>1</sup>b, चान्यतः fk, चान्योऽन्यतः r.—षलादह bfr<sup>4</sup>, वलादह kr<sup>2</sup>, षडादह hdm<sup>1</sup>r.—The end of the *varga* is here marked by २८ in bfk, not in hdm<sup>1</sup>.

## 29. Indra associated with the Maruts in RV. i. 6.

140. One (of them), ‘What is firm’ (*vīṇu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7<sup>c</sup>)<sup>a</sup> is addressed to two deities.

वीळु hdm<sup>1</sup>, वीलु bfr<sup>4</sup>, पीलु r<sup>3</sup>, वीवु r<sup>1</sup>, विवु r<sup>2</sup>, वानु r<sup>5</sup>.—इन्द्राय hm<sup>1</sup>r<sup>3</sup>bfr<sup>4</sup>r<sup>5</sup>, इन्द्रायं r, इन्द्रोऽयं r<sup>1</sup>.—एकान्तरायासु hm<sup>1</sup>r, एकांतरास्त्व° fbk.—अर्धर्चो ल्यो d m<sup>1</sup>, अर्धर्चोऽन्यो r<sup>4</sup>r<sup>5</sup>, अर्धर्चान्यो h, अर्धर्चन्त्यो r, °धान्यो b, °र्धर्चैत्यो f, °र्धर्चैत्यो k.—द्विदेवतः bfr<sup>4</sup>r<sup>5</sup>, द्विदेवतः m<sup>1</sup>, हि देवतः hd.

<sup>a</sup> That is, the third pāda, this being a *gūyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavarcasā*); or (this means) 'with him who is glad (and) of equal brilliance' <sup>a</sup>.

मन्द्रणप्रधानो  $hm^1r$ , °धायो  $fk$ , °धायो  $b$ .—हीत्यं चंद्रो  $r^5$ , हित्यं चंद्रो  $m^1$ , हीत्यं चंद्रो  $b$ , हीत्यं चंद्रो  $b$ , हीत्यं चंद्रो  $f$ , हित्यं चंद्रो  $k$ , (यं?) हीत्यं च  $r^2r^3r^4$ , ऽयं हीन्द्रसु  $r$ .—मन्द्र  $hr^3r^4m^1r$ , मृद्रू  $b$ , मन्दुः  $r^2$ , मन्द्रः  $fk$ .—समानवर्चसा  $r^4$  (= RV.), °वर्चस्यं  $hdr^3m^1$ , °वर्चस्यौ  $r$ , °वर्चस्य  $bfk$ .

<sup>a</sup> These alternative explanations are based on Nirukta iv. 12: *mandū madiṣṇū yuvāṃ sthaḥ; api vā mandunā teneti syāt, samānavarcasety etenu vyākhyātam.*

142. Those to whom (the hemistich appears to be) addressed to two deities <sup>a</sup>, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragr̥hṇanti*) <sup>b</sup>. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्द्रू  $hdr$ , मंझ  $b$ , मंद्  $k$ , मण्डू  $r^1r^4r^6r^5$ .—येषामेव  $hm^1r^3r^4r^5b$ , येषामेष  $r$ , एषामेव  $fkr^2$ .—एकदेवत्वम्  $hdbfk$ , °देवत्वम्  $m^1$ , °दैवत्वम्  $r$ .—विज्ञाया°  $hdbf$ , विज्ञेया°  $r$ , विज्ञाना°  $r^1r^4r^5$ .—°ध्ययनात्  $hrm^1r^1r^4r^5$ , °त्ययनात्  $fkr^2$ , °त्यनयत्  $b$ .

<sup>a</sup> The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

<sup>b</sup> *Mandū* is treated as *pragr̥hya* in the Padapāṭha.

143. as Rodasī in the Atharva-veda (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods <sup>a</sup>.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts <sup>b</sup>.

अथर्वाङ्गिरसे  $hrm^1$ , अघर्वाङ्गिरसे  $b$ , आथर्वाङ्गिरसे  $f$ , आघर्वाङ्गिरसे  $k$ .—143<sup>ab</sup> is omitted in  $r^1r^4r^6$ .

<sup>a</sup> In RV. v. 46. 8 *rodasī* is treated as *pragr̥hya* in the Padapāṭha (doubtless because not accented *rodasī*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *rodasī* here as *rudrasya patnī*. Cp. Sāyaṇa on RV. v. 46. 8.

<sup>b</sup> That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramaṇī: 'the six (stanzas) ād aha (6. 4–9) are addressed to the Maruts, *viṣṇu cid* (6. 5), *indreṇa* (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṁśam*) with the great Indra.

विचिकित्सितः  $hr^3r^4bfr^2$ , विचिकित्स्यते  $r$ .—मरुन्नं महेन्द्रस्य  $hdr$ , मरुन्नमहेन्द्रस्य  $r^4(r^3?)bfr$ , मरुन्ननेहेन्द्रस्य  $r^1r^4r^6r^2$ , सवन्नं प्रधानस्य  $m^1$ .—समांशं  $hm^1r$ , समाशं  $f$ , शमाशं  $b$ , समासं  $r^1r^4r^6k$ .—सकलं  $hm^1r$ , शाकलं  $r^1r^4r^6$ , साकला  $bfr$ .—The end of the *varga* is here marked by २९ in  $hm^1bfr$ .

### 30. The deities of RV. i. 12, and of the Āprī hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgnih sam idhyate* : 6<sup>a</sup>), is addressed to two deities: they mean Nirmathya and Āhavanīya<sup>a</sup>.

०पिदैवत्वं  $hm^1r$ , ०दैवत्वं  $b$ , ०दैवत्यो  $fk$ .—द्विदैवतः  $hbfr$ , द्विदैवतः  $m^1r^3r^4r^5$  (Sarvānukramaṇī द्व्यपिदैवतः).—निर्मथ्या०  $r^1r^4fk$  Sarvānukramaṇī, निर्मथ्या०  $hdr^6m^1b$ .—०यार्थाव्  $hdm^1rb$ , ०यार्थव्  $fk$ , ०यार्था  $r^1r^4$ , ०यार्थं  $r^6$ .

<sup>a</sup> Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramaṇī on RV. i. 12 : *pādo dvyagnidaivato nirmathyāhavanīyan*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः  $hm^1bfr$ , देवताः सुताः  $r$ .—सूयन्ते  $hm^1r$ , स्वयन्ते  $b$ , श्रूयन्ते  $r^1r^4r^6fk$ .—ह्यपिना  $hm^1rb$ , पिना  $fk$ .—In  $r^1r^4r^6$  146<sup>c,d</sup> reads :

श्रूयन्ते देवता यासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel<sup>a</sup> (*idhma*) is praised, in the second Tanūnapāt, Narāsaṁsa in the third, but in the fourth Ila is praised ;

सुतश्चेध्मो  $hm^1rb$ , श्रुतश्चेध्मो  $fk$ , समिद्धसु  $r^1r^4r^6$ .—सूयन्ते त्विळः  $hm^1$ , सूयन्ते त्विलः  $r$ , श्रूयन्ते त्वितः  $b$ , श्रूयन्त त्विलः  $f$ , श्रूयतां त्विलः  $k$ .

<sup>a</sup> On the Āprī hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together



देव्यस्  $hm^1bfk$ , देव्यस्  $r$ : the Sarvānukramaṇī has the Vedic form देवीः.—न्यया  $hm^1rfb$ , न्यया  $r^6$ , न्यया  $kr^2$ .—संस्तुती सह  $hm^1r^3$ , स्तुती सहे (सं being omitted)  $b$ , स्तुती रहे (the preceding four syllables अष्टम्यां सं being omitted)  $fk$ , स स्तुती सह  $r^5r^7$ , तु स्तुती सह  $r$ .

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭṛ is to be known as praised in the tenth.

देव्याव्  $hm^1r$ , देव्याव्  $fkr^2r^5$ , देव्याद्  $b$ .—स्तुतः  $hm^1r$ , स्वतः  $b$ , श्रुतः  $fk$ .—The end, of the *varga* is here marked by ३० in  $hdm^1bfk$ .

### 31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākr̥tis' to be praised.

स्तुतं  $m^1r^5$ , स्तुत  $b$ , स्तुत  $fk$ , स्तुतिं  $hdr$ .—देवीर्  $hm^1$ , देवी  $r^3bfk$ , देव्यो  $r$ .—०कृतीरिति  $hm^1r^3bfk$ , ०कृतीरिह  $r$ .

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpris; the second (deity), however, is subject to option (*vikalpate*)<sup>a</sup>.

०या तु विकल्पते  $hr^3r^6bfr^2$ , ०या तु विकल्पते  $m^1k$ , ०यायां विकल्पते  $r$ .

<sup>a</sup> As to how this option applies, see below, ii. 155-157.

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn<sup>a</sup> (consists of) sacrificial formulas, while these other (hymns of the R̥g-veda) are ten (in number)<sup>b</sup>.

सहाप्रोमुक्तानि  $hm^1r^3r^5$ , सहेयमुक्तानि  $bfr^2$ , सहेव हेतानि  $r$ .—तान्येकादश सन्ति च  $hm^1r^3bfr^2r^5$ , त्वेकादश प्रचक्षते  $r$ .—यजूंषि  $hm^1r^3fkr^2r^5$ , यज्ञांसि  $b$ , यजुषः  $r$ .—०तराणि तु  $hm^1rb$ , ०तराणि च  $k$ , ०तराणि  $f$ .

<sup>a</sup> Which consists of twelve *yajūṃṣi*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādaśāpriṣūktāni*). Cp. Roth, Erläuterungen, p. 122. <sup>b</sup> The ten Āpri hymns of the R̥g-veda are enumerated in the Anuvākānukramaṇī, 10-12, p. 48 of my edition of the Sarvānukramaṇī. See also ĀSS. iii. 2. 5 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)<sup>a</sup>, one to Prajāpati (*prājāpatya*)<sup>b</sup>, and one used at the horse-sacrifice (*āśvamedhika*)<sup>c</sup>, and the one (employed) in the human sacrifice (*puruṣasya medhe*)<sup>d</sup>: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuhṣu*).

पुरुषस्य तु hm<sup>1</sup>, पुरुषस्य च rbfk.—यजुःष्वेव r, यजुष्वेव hm<sup>1</sup>bfk.—तानि षट् hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, तच्च ह r.

\* <sup>a</sup> That is, VS. xx. 36-46 (cp. ŚB. xiii. 9. 3<sup>16</sup>, note); xx. 55-66 (cp. ŚB. xii. 8. 2<sup>19</sup>); xxi. 12-22 (cp. ŚB. xii. 9. 3<sup>16</sup>). <sup>b</sup> That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. ŚB. vi. 2. 2<sup>1</sup> ff., especially <sup>10</sup> and note on <sup>12</sup>). <sup>c</sup> VS. xxix. 1-11 (cp. ŚB. xiii. 2. 2<sup>14</sup>). <sup>d</sup> Referred to in Śāṅkh. ŚŚ. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

\* Of those (eleven) the hymn relating to the Praiṣas<sup>a</sup>, and that which Dīrghatamas sang (i. 142),

यजुःष्वद्विधेत तत् m<sup>1</sup>r, यजुष्वद्विधे तत् h, यजुष्टादये ततः b, यजुषा रयेव तः fk, यजुःष्वद्विधेषु च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रेषगतं hm<sup>1</sup>r<sup>3</sup>, प्रेषकृतं bfk. —सूक्तं यच्च hm<sup>1</sup>, यच्च यच्च r, यच्च तच्च fkr<sup>2</sup>, यच्च only b, यत्तु तच्च r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by ३९ in hm<sup>1</sup>bfk.

<sup>a</sup> That is, Āprī stanzas belonging to (-*gata*) or turned into (-*kṛta*) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

### 32. Tanūnapāt and Narāsaṃsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)<sup>a</sup>: only these three contain both<sup>b</sup> (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Gṛtsamada<sup>a</sup> (ii. 3) and in (that of) Vādhryaśva<sup>a</sup> (x. 70),

मेधातिथौ hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, मेधातिथेर fkr<sup>2</sup>, मेधातिथिं r.—वन्ति तु hrbfk, वन्ति च m<sup>1</sup>.—ऋषौ गृत्समदे hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ऋषिर्गृत्समदो bfk. —वाध्यश्चे hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, वाध्यश्च r, वाध्वंस् f, वाध्वंस् k, वानुयंस् b.—च hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>b, च fk, तु r.

<sup>a</sup> Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. <sup>b</sup> *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātithaṃ dairghatamasam praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśi (Vasiṣṭha), contain Narāsaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jama-dagni<sup>a</sup> (x. 110) sang,

अनेच h m<sup>1</sup> f r<sup>3</sup> r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, अनेच b, अने च k, अचिसु r.—ददर्श च h m<sup>1</sup> r<sup>3</sup> b f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, ददृशे य r.—गस्त्यश्च h m<sup>1</sup> r<sup>3</sup> b r<sup>5</sup> r<sup>7</sup>, गस्त्यसु r, no particle in k.—जमदग्निसु r, जामदग्नश्च b, जामदग्न्यश्च r<sup>5</sup> r<sup>7</sup>, वामदेवश्च h d m<sup>1</sup> r<sup>3</sup>.—There is a lacuna in fk between गस्त्य and यज्जगौ.

<sup>a</sup> The reading of h d m<sup>1</sup> r<sup>3</sup>, *vāmadevaḥ*, is doubtless a corruption of the incorrect reading<sup>o</sup> *jāmadagnaḥ*. There is no Āpri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramaṇī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated<sup>a</sup> (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

•येर्चचा यासु b, •येर्चचा या तु fk, •येर्चचो यासु m<sup>1</sup> r<sup>3</sup> r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, •येच्चचोर्याश्च h, •येर्चचोर्याश्च d, •येस्तृचां यासु r.

<sup>a</sup> Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)<sup>a</sup> as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātah*).

यथापि ताः h r<sup>3</sup> m<sup>1</sup> r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, यथापि ताः b f k, यथाम्रीकाः r.—सर्वम् h r<sup>3</sup> m<sup>1</sup> b f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, सोऽयम् r.—हीध्मः h m<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, हीध्मो b, हीध्मे r, हीध्मौ f.—ध्मातेर्वैतत्कृतम् h m<sup>1</sup> r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>, ध्मातेर्वैतत्कृतम् b, ध्मातेर्वैतत्कृतम् f k, ध्मातेर्वैतत्कृतम् r.—ध्मातो r, ध्माते b f k, हंधेर् h d m<sup>1</sup>.—हीध्मः h m<sup>1</sup> r b f k, हीन्धे r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>.—The end of the *varga* is here marked by ३२ in h m<sup>1</sup> f k. The last pāda is repeated in b only.

<sup>a</sup> This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *iḥhmaḥ samindhanāt*.

## 1. Tanūnapāt. Narāśaṃsa. Iḷa. Barhis.

1. Now this same Agni is (also) Tanūnapāt<sup>a</sup> by name. That (celestial Agni) extends (*yachati*)<sup>b</sup> his body (*tanum*).

They say that 'Napāt' is a descendant<sup>c</sup>, and that the origin of this one (*asya*) is from that one (*amutas*)<sup>d</sup>.

यक्ष्यसौ तनुम्  $hm^1r^3r^2r^5r^7$ , यक्ष्यसौ तनम्<sup>b</sup>, यक्ष्यसौ तनुम्<sup>f</sup>, सोऽप्युच्यते तनुः  
r.—अमृतोऽस्य  $hm^1r^3bfr^2r^5r^7$ , अमृतस्य r.

<sup>a</sup> Cp. above, ii. 26 : *ayaṃ tanūnapād agniḥ*.

<sup>b</sup> Cp. ibid.: *asau hi tananāt tanuḥ*.

<sup>c</sup> Cp. ii. 27 : *anantarāṃ projāṃ āhur napād iti*.  
*agniḥ*, and ii. 26<sup>d</sup>.

<sup>d</sup> Cp. ibid.: *napād amuṣya caivāyam*

2. Now some say that Narāśaṃsa here is Agni<sup>a</sup>. Again (*atha vā*) others (use the term) in (the sense of) sacrifice<sup>b</sup>, (saying) 'all men (*narāḥ*) utter praise (*śaṃsanti*) seated at it.'

नराशंसमिहेके तु  $hm^1r^3bfr^2r^5r^7$ , ऽसन्त्विहेके तु r.—अपिमाङ्गरथेतरे  $hm^1r^3r^5r^7$ ,  
हेतुमित्याङ्गरथंतरं<sup>fk</sup>, हेतुमित्याङ्गरथंतरं<sup>b</sup>, हेतुमिस्त्वाङ्गरध्वरे r.—इति वाध्वरे  $hm^1r^3r^5r^7$ , इति वा नरः<sup>bk</sup>, इति चानरः<sup>f</sup>, इति वादिनः r.

<sup>a</sup> This is the opinion of Śākāpūṇi according to Yāska, Nirukta viii. 6 : *agnir iti śākāpūṇir : naraiḥ praśasyo bhavati*.

<sup>b</sup> This is the view of Kātthakya, ibid.: *narāśaṃso yajña iti kātthakyo : narā asminn āśināḥ śaṃsanti*.

3. Others say he is Agni, because he is Narāśaṃsa as the object of praise (*praśasya*) by men seated at the sacrifice<sup>a</sup>; and so also say the ritualists (*rtvijo naraiḥ*)<sup>b</sup>.

एतमेवाङ्गरथेऽपिम्  $hm^1r^3br^5r^7$ , इतिमेवाङ्गरथेऽपिम्<sup>fk</sup>, तदाङ्गरपिमेवायम् r.—  
ह्ययम्  $hr^3bfr^2r^5r^7$ , त्वयम् r.—प्रशस्य<sup>hdb</sup>, प्रवास्य<sup>fk</sup>, प्रशंस<sup>m^1</sup>, शस्यत r.—चैवर्त्विजो  
नरः<sup>hr^3bfr^2r^5r^7</sup>, चैवर्त्विजो नरः<sup>m^1</sup>, चैर्त्विजो नरः<sup>k</sup>, च ऋत्विजो नराः r.

<sup>a</sup> The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśaṃsa is (1) Agni: *naraiḥ praśasyaḥ* (Śākāpūṇi); (2) *yajña : narā asminn āśināḥ śaṃsanti* (Kātthakya). The third here added is a combination of the other two: *narair āśinair adhware praśasyaḥ*; it is identical with the explanation given in ii. 28 : *yajñe yac chasyate nṛbhiḥ*.

<sup>b</sup> This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis<sup>a</sup>, and (is derived) from the root *īḍ*, expressing praise<sup>b</sup>: Agni is called *īḷvān*<sup>c</sup> ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase<sup>d</sup>.

इलसृषिघ्नतं b, इषस्वृषिघ्नतं fk, इषस्त्विषिघ्नतं r<sup>2</sup>, इडस्त्विषिघ्नतं r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, इडस्त्विषीघ्नतं hdm<sup>1</sup>, इलात्वितिघ्नतं r.—ईडोश्च स्तुतिकर्मणः hr<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, ईडोश्च स्तुतिकर्मणः f, ईडोश्च स्तुतिकर्मणः kr<sup>2</sup>, ह्यृषिभिर्गतिकर्मणः r.—इळावांसं f, इलावांसं bk, इडावांसं hm<sup>1</sup>r.—वोक्तोऽपिर् hm<sup>1</sup>bk, वोक्तौपिर् f, चोक्तापिर् r.—इडिना hm<sup>1</sup>r<sup>3</sup>, ईडिना r<sup>5</sup>r<sup>7</sup>, इलिना fb, अलिना k, इरिणा r.—वर्धिकर्मणा r<sup>5</sup>, वर्धिकर्मिणा hm<sup>1</sup>r<sup>3</sup>, बुद्धिकर्मणा r<sup>7</sup>, वर्त्तिकर्मणा b, वास्तर्त्तिकर्मणा fk, गतिकर्मणा r.

<sup>a</sup> The meaning of this reading (*ṛṣi-kṛtaṃ rūpaṃ*) I take to be this: the form *Ṛa*, it is true, does not occur in the *Ṛg-veda*; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the *Āpṛi* stanzas addressed to *Ṛa* (cp. Roth, *Erläuterungen*, p. 118). I was at first inclined to adopt the reading *iṣi-kṛtaṃ*, 'made from the root *iṣ*' (= *id*, cp. Grassmann, *Wörterbuch*, sub voce *id*); but this seemed incompatible with the following *īdeś ca* (not *īder vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *iṣ* in his explanation of *Ṛa* (see next note). <sup>b</sup> Yāska (*Nirukta* viii. 7) derives *īla* from either *īd* or *īdh*: *īlṛeḥ stutikarmaṇa indhater vā*. <sup>c</sup> Our author

has to say 'Agni is called *īlāvān*,' because *īla* itself does not occur in the *Ṛg-veda*. <sup>d</sup> The preceding *vā* in *vakto* shows that the *vardhi-* of the MSS. must also contain *vā* (that is, *vā ṛddhi-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhin* and other derivatives of the root *vṛdh*, which happens to have the same meaning as *ṛdh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribṛṃhitam*) with food<sup>a</sup>, or because, when sacrificed to, he (Agni) is furnished (*paribṛṃhitah*)<sup>b</sup> with fuel.

यद्गतो hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, यद्गतो b, युद्धतो f, यः स्तुतौ r.—वा सन्नं m<sup>1</sup>dr, वा सन्नं b, वा सन्नं bfk.—परिवृंहितः hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, परिवृंहते fk, परिवृंहते b, परिवृंहते r.—The end of the *varga* is here marked by 9 in dbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the oblations are laid on it. <sup>b</sup> The etymological explanation is similar to that of Yāska (*Nirukta* viii. 8): *barhiḥ paribarhaṇāt*.

## 2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods)<sup>a</sup>; they follow Agnāyī, and so also Agnāyī (follows) Agni<sup>b</sup>.

द्वारसु r, द्वारसु b, द्वारसु hm<sup>1</sup>r<sup>3</sup>fk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—प्रोक्ता omitted in fk.—पत्नयः hdm<sup>1</sup>, पत्नय b, यत्नयः fk, यत्नतः r.—<sup>6c</sup>d follows the reading of hm<sup>1</sup>rbfk:

आप्रायिमन्ववर्त्तन्त नाभिं नाम्नाथ एव च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devebhyo bhavata supṛāyaṇāḥ*. <sup>b</sup> This remark is intended to show the identity of the *devyo dvārah* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Śākapaṇi, in Nirukta viii. 10, identifies them with Agni: *yajñe grha-dvāra iti kātthakyaḥ; agnir iti śākapaṇiḥ*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations <sup>a</sup>.

ध्रुवं स्थितास्तासु hr b f k, ध्रुवास्थितत्वात्तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संस्तूयन्ते hm<sup>1</sup>r<sup>3</sup>b f k r<sup>2</sup>r<sup>5</sup>, स्तूयन्ते च r.—स्तुतिष्वे hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, स्तुतिष्वे m<sup>1</sup>, स्तुतिष्वथ r, स्तुतिष्ठथ b, स्तुतिथव f.—हविःषु च m<sup>1</sup>r, हविषु च h, हविषु च b f k.

<sup>a</sup> Because they, as well as the other Āprī deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsan*), they too are regarded as related to Agni. For the Dark (*śyāvi*) <sup>a</sup> is related to Agni <sup>b</sup>, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time <sup>c</sup> (*kālā*).

नक्तोषासी च ये hr<sup>3</sup>m<sup>1</sup>fk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, नक्तोषा सा च ये r, नक्तैवात्ये b.—श्वाव्यामेयी hm<sup>1</sup>b f r<sup>5</sup>r<sup>7</sup>, श्वाव्यामेयी r<sup>3</sup>d, श्वाव्यामेयी r, भ्याव्यामेयी k, भाव्यामेयी r<sup>2</sup>.—तस्यैवो<sup>a</sup> b f k r, तथैवो<sup>a</sup> h d m<sup>1</sup>.—कलेव तु h b, कले च तु f k, कलेव तु m<sup>1</sup>r, कलावमा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Śyāvi is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7. <sup>b</sup> Thus Śyāvi=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

<sup>c</sup> That is, Uṣas being a part of Śyāvi would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātrer aparāḥ kālāḥ*. The reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is doubtless a corruption of *kalāvamā*, i.e. Uṣas is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens <sup>a</sup> (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*) <sup>b</sup> her with drops of dew (*hima*) <sup>c</sup>; or else this (form) might be (derived) from the root *añc* <sup>d</sup>, preceded by the negative (*nañ*) <sup>e</sup>, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) <sup>f</sup>.

हिमबिन्दुभिः hm<sup>1</sup>rb, हि बिन्दुभिः fk.—अपि वाव्य° hm<sup>1</sup>r (Nirukta viii. 10: अपि वा -- अव्य°), अमि वा° bfr<sup>2</sup>.—नञ्पूर्वाचेर् h<sup>d</sup>, नञ् पूर्वा चेर् r, नञ् पूर्वा चेद् m<sup>1</sup>, न पूर्वोचेर् b, न पूर्वयेर् f, (न पूर्व?) चेर् r<sup>2</sup>, न पूर्वयेर् k.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Nirukta ii. 18: *uṣāḥ kasmād? uchatiti.* <sup>b</sup> Nirukta viii. 10: *nakteti . . anakti bhūtāny avasīyāyena*; cp. ii. 18 on *rātri*: *rāter vā syād dānakarmaṇaḥ: pradiyante 'syām avasīyāyāḥ.* <sup>c</sup> *Hima-bindu*, in the plural, is here substituted for the plural expression *avasīyāyāḥ*, twice used by Yāska in connexion with night. <sup>d</sup> That is, *naktā* = *an-aktā*: as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*). Rājendralāla Mitra, who has the corrupt reading *pūrvām ver*, refers to RV. i. 72. 9, where the word *veḥ* occurs. This is indeed verification gone wrong. <sup>e</sup> An early occurrence of the technical form of the negative prefix as used by Pāṇini. <sup>f</sup> Cp. Nirukta viii. 10: *api vā naktāṇvyakta-varṇā.*

10. For at first she becomes Gloaming (*doṣā*)<sup>a</sup>, at midnight she is Darkling (*taṃasvatī*), and before the rising of the Sun she becomes Dawn (*uṣas*) by name.

दोषा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वोषा fkr.—निशीथे सा hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, निशीथ सा fk, मध्ये प्राप्ते r.—तमस्वती bfr, तमस्विनी hr<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तपस्विनी m<sup>1</sup>. I have preferred तमस्वती, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—सैषा hm<sup>1</sup>r, शैषा b, शैषा fkr<sup>2</sup>.—10<sup>ab</sup> comes first in hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>; in r (= r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) 10<sup>cd</sup> comes before 10<sup>ab</sup>.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm<sup>1</sup>.—This śloka is numbered ३०० in h<sup>d</sup>.

<sup>a</sup> Doṣā and Tamasvatī, as well as Śyāvī and Naktā, occur in Naighaṇṭuka i. 7 as synonymns of Rātri.

### 3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭṛ.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni<sup>a</sup>. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daivya*)<sup>b</sup> by birth.

दैव्याव् bm<sup>1</sup>r (Sarvānukramaṇī), देव्याव् hdr<sup>3</sup>fkr<sup>2</sup>.—अग्नी hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, अग्नी b, omitted in fk, उभौ r.—अमेहि hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अमेसु r.—दैव्यौ m<sup>1</sup>b, देव्यौ hdr, देव्यो fk; cp. above, i. 108.—जन्मना hm<sup>1</sup>r, जन्मवा bfr, कथ्यते r<sup>1</sup>r<sup>6</sup>r<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> This agrees with Yāska's explanation in Nirukta viii. 11: *daivyaḥ hotārāv ayaṃ cāgnir asau ca madhyamaḥ.* <sup>b</sup> That is, *daivya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name<sup>a</sup> as abiding in the three lights<sup>b</sup>.

वर्तिनी hm<sup>1</sup>r, वर्त्तनी fbk.

<sup>a</sup> On the three forms of Vāc, see above, ii. 72 ff. <sup>b</sup> Cp. above, i. 90.

13. Ilā follows<sup>a</sup> (the terrestrial) Agni, Sarasvatī<sup>b</sup> is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhārātī as occupying that (celestial) world.

०नुगेळा hdm<sup>1</sup>, ०नुगेला r, ०नुसेला r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०नुसेला b, ०नुशेला fkr<sup>2</sup>.—मध्यं प्राप्ता hdr<sup>3</sup>bfbkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मध्य प्राप्ता m<sup>1</sup>, मध्ये तैन्द्नी r.—अमुं hdrm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अमू bfk.—स्थिताधि लोकं hm<sup>1</sup>rb, स्थितवलोकं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्थिता इलोकं fk.—भवति hm<sup>1</sup>, भव d, भवतो fk, भरती b, भारती r.

<sup>a</sup> *Anugā*: cp. *anuvartate*, above, iii. 6. <sup>b</sup> Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajati*) to<sup>a</sup> all these (three) Agnis<sup>b</sup>.

वाय्वै hm<sup>1</sup>b, वयै d, वायै fk, वै वाग् r.—व्यस्ता bfbkr, व्याप्ता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, व्यस्ताम् hdm<sup>1</sup>.—समस्ता bfbkr, समस्ताम् hm<sup>1</sup>.—भजत्य० hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>bfbk, भजते r.—०मानपि hdrbfbk, ०माननु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. *śrīta* in i. 108, *anuga* in iii. 13, and *anuvartate* in iii. 6. <sup>b</sup> Thus not only does Ilā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭr, there is praise (of him) as this same terrestrial Agni<sup>a</sup>; or (it may be said) there are stanzas<sup>b</sup> to him as terrestrial, and there is one stanza<sup>c</sup> also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)<sup>d</sup>.

यस्त्वयं प्रोक्तः hm<sup>1</sup>r<sup>3</sup> (०त्स्व० r<sup>3</sup>), यः सोऽयमेव r, यस्तृणामेव r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यःसृणामेव fk, यः णामेव b.—स्तुतिः hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स्तुतिः f, श्रुतिः kr.—वर्चः स्युः hdbm<sup>1</sup>fk, वर्चः स्युः r.—कस्यापृक् hdm<sup>1</sup>r, कस्यापृक् r<sup>5</sup>r<sup>7</sup>, काश्चावीच् fkr<sup>2</sup>, कौशापीच् b, कौत्सात्रिष्व् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चार्तवेषु च hdrm<sup>1</sup>bfbkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>b, आर्तवीषु च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The whole line has the following modified form in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: पार्थिवो वाध्यश्चे च कौत्सात्रिष्वार्तवीषु च.—The end of the *varga* is here marked by ३ in dm<sup>1</sup>bfbk.



<sup>a</sup> That is, in Āprī hymns; our author agreeing with the view of Śākapūṇi quoted in Nirukta viii. 14 (*agnir iti śākapūṇi*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭr is first mentioned among the Āprī deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭr in the Āprī hymns belongs to the middle group: *mādhyamikas tvaṣṭāity āhuḥ, madhyame ca sthāne samāmnātāḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp. Sieg, Sagenstoffe, p. 14.

<sup>b</sup> That is, in the stanzas of the Āprī hymns addressed to him, he represents the terrestrial Agni. <sup>c</sup> The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭr, though the name occurs in ii. 36. 3 only.

<sup>d</sup> That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭr in the Āprī hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

#### 4. The celestial Tvaṣṭr. Story of Dadhyañc and the Mead.

16. (*Tvaṣṭr*) may be (derived) from *twiṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*āśnute*)'<sup>a</sup>, or 'he assists (*ut-tāraṇa*) in works (*karmasu*)'<sup>b</sup>: therefore he obtains this name.

त्वचतेर्वा hr<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, तचतेर्वा m<sup>1</sup>, तुचिते वा fkr<sup>2</sup>, तुष्टतो वा r.—तूर्णमश्रुत एव वा hm<sup>1</sup> (cp. Nirukta viii. 13), तूर्णमश्रुत एव वा r<sup>2</sup>r<sup>3</sup>, तूर्णमश्रुत एव च r<sup>5</sup>r<sup>7</sup>, तूर्णमश्रुत एव वा bfk, तूर्णमश्रुवतीति वा r.—कर्मसूत्तारणो वेत्ति hr<sup>3</sup>br<sup>5</sup>, कर्मसूत्तारणो वेत्ति r<sup>2</sup>r<sup>7</sup>, कर्मसु तारणो वेत्ति fk, कर्मसु त्वरणां वेत्ति r.

<sup>a</sup> These three etymologies are derived from Nirukta viii. 13: *tvaṣṭā tūrṇam āśnuta iti nairuktāḥ; twiṣer vā syād dīptikarmaṇas, tvakṣater vā syāt karotikarmaṇaḥ*. In connexion with *twiṣi-tas*, 'from the root *twiṣ*,' Mitra gives one of his marvellously irrelevant references to the R̥g-veda, x. 84. 2: 'thou art brilliant (*twiṣitas*), O Manyu, like fire.'

<sup>b</sup> This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmaṇaḥ*. The suffix *-tar* would be accounted for by *tāraṇa*, while *twakṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *tr̥p*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭr (who is) Agni<sup>a</sup>.

०तमो ररमी hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>, ०तमो यस्तु b, ०तमो यस्त fk, ०तमौजस्तु r.—चन्द्रमुपाश्रितः hm<sup>1</sup>rb, चन्द्रमुपाश्रिता fk, चन्द्रमसो श्रितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सोऽपि hr<sup>3</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सापि fk,

सोऽयम् r.—०वापिं  $hr^3m^1r^5r^7$ , ०वापिः br, ०वापि fk.—चेह च  $hr^3$ , वेद च  $m^1r^5$ , वेद व  $fbkr^2$ , देव च  $r^7$ , वन्दे च r.—यन्मधु  $hrm^1r^5r^7$ , तं मनुं  $fr^2$ , तं मनु क.

<sup>a</sup> This is the celestial Tvaṣṭr who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭr's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. <sup>a</sup> Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañc) even that spell (*brahma*)<sup>b</sup>; and the seer became more brilliant by means of the spell.

ब्रह्मापि  $hr^3m^1bfkr^2r^5r^7n(g)$ , ब्रह्मा च r, इन्द्रोऽपि n.—सुताय  $hr^3m^1bfkr^2r^5r^7$ , पुत्राय r.—तदथर्वणः  $hr^3m^1bfkr^2r^5r^7$ , यदथर्वणे r, (सुधत्ता)यमथर्वणः n, (सुधृता)यमथर्वणः n(m), (सुषता)यमथर्वणः n(g).—दीप्तिमत्तरः  $hr^3m^1bfkr^2r^5r^7$ , वीर्यवत्तमः r.— $18^{cd}$  is omitted in n.

<sup>a</sup> The story of Dadhyañc, as far as related in the following six ślokas (18-23, excepting  $18^{cd}$ ), is quoted in the Nitimañjarī on RV. i. 116. 12. It is also told by Sāyaṇa (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1<sup>18-25</sup>; see Sacred Books of the East, vol. xlv, pp. 444 f.). <sup>b</sup> Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषिं  $hm^1bn$ , तं मृषिं n(m), तमृषि fk, तमृषिर् r, तं त्वृषिर्  $r^1r^4r^6$ .—न हि प्रोक्ते मधुन्यस्मिन्  $hm^1rbfk$ , मधौ ब्रह्मन्  $r^1r^4r^6$ , चिप्रं प्रोक्ते मधौ तस्मिन् n.—जीवनं त्वोत्तृजा-म्यहम्  $hm^1rbfkn$ , जीवनं त्वहमुत्तृजे  $r^1r^4r^6$ .

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śacī had said.

विविक्ते  $hr^3m^1r^5r^7$ , विविक्वे n, विविक्वे f, विविक्वे k, विधिवन् r, भिषजौ n.—तदाचष्टे  $hm^1rnb(g)$ , सदाचष्टे f, तन्नाचष्टे n.—The end of the *varga* is here marked by 8 in  $hm^1bf$ , not k.

##### 5. The horse's head of Dadhyañc. The middle Tvaṣṭr.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्वेन  $hr^3r^5r^7$  Sāyana, आश्वेन  $n(g)$ , आश्वेन  $m^1rn$ , अश्वेन  $fk$ , यश्वेन  $b$ .—भवान्  $hm^1bfkn$ , ऽभवत्  $r$ .—ग्राहयत्वावां  $hr^1r^4r^6$ , ग्राहयत्वागं  $m^1$ , ग्राहयत्वा च  $fk$ , ग्राहयत्वावे  $b$ , ग्राहय त्वं तन्  $r$ , ग्राहय त्वं च  $n$ .—मेन्द्रश्च  $br^2r^3r^5r^7$ , मेन्द्रः श्व  $f$ , मेन्द्रश्च  $m^1$ , ऐन्द्रश्च  $hd$ , नेन्द्रश्च  $r$ .—त्वा वधीत्ततः  $hm^1r^3r^2r^5r^7$ , त्वां वधीततः  $b$ , त्वां वधीततः  $f$ , त्वां हनिष्यति  $r$ , (दध्यङ् म)ध्ववधीत्ततः  $n$ .

22. Because Dadhyañc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)<sup>a</sup>.

आश्वेन  $m^1r^5r^7$ , आश्वेन  $n(g)$ , आश्वेन  $hrbfk$ .—तौ तु  $hm^1r$ , तत्तु  $r^1r^4r^6$ , ताभ्यां  $bfkr^2n$ .—तदस्येन्द्रो  $hm^1bfk$ , तदास्येन्द्रो  $r$ .—हरत्स्वं तं  $bf$ , हरत्स्वं तद्  $n(g)$ , हरत्स्वंतर्  $n$ , हरत्संतं  $r$ , हरत्वाव  $hr^3m^1$ , हरत्त्वान्य  $r^5r^7$ .—न्यधत्ताम्  $m^1$ , न्यधात्ताम्  $r$ , न्यवताम्  $bf$ , नवताम्  $kr^2$ , नधत्ताम्  $hr^3r^5r^7$ , अधाताम्  $n(m)n(g)$ , दधीताम्  $n$  (Sāyana has the forms निधाय and प्रत्यधत्ताम्).—यच्छिरः  $hr^3bfkr^2r^5r^7n$ , तौ शिरः  $r$ .

<sup>a</sup> The S'B. and Sāyana tell the story only as far as the replacing of the head; cp. S'B.: *athaśasya śvaṃ śīra āhṛtya tad dhaśasya prati dadhatuḥ*; Sāyana: *svakīyaṃ mānuṣaṃ śīraḥ pratyadhattām*. The S'B. uses the expression *āśvyaṃ śīraḥ*, and the verbs *chid* and *apa-ni-dhā*.

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvāt.

दधीचश्च  $hm^1r^3br^5r^7$ , दधीवश्च  $fk$ , दधीचस्तच्  $r$ .—चाश्व्यं  $hm^1$ , चाश्वं  $r$ , चाश्व  $b$ , वाश्व  $fk$ , (दधीचोऽश्वशिरश्च) चाश्व  $n$ .—छतं MSS. and  $r$ , क्षिप्तं  $n$ .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदज्ञसु  $hm^1r$ , तदज्ञस्त  $f$ , तदज्ञ्यसु  $k$ , तज्ञस्त  $b$ , तच्छिरसु  $r^1r^2(?)r^4r^6$ .—प्रादाय  $hm^1r^3r^2r^5r^7$ , प्रादात्स  $r$ , प्रदाय  $bfk$ .—ऽपर्यन्तं  $hm^1r$ , ऽपर्यन्ते  $bfk$ .—निमज्जति  $hm^1r^3bfkr^2r^5r^7$ , न्यमज्जत  $r$ .

25. That Tvaṣṭr, who is in the group of the middle sphere (*mādhyamika*)<sup>a</sup>, is a modifier (*vikartr*)<sup>b</sup> of forms. He too is praised incidentally; a hymn to him does not exist<sup>c</sup>.

निपातेन  $hm^1rbfk$ , निपाते च  $r^1r^4r^6$ .—तस्य  $n$   $r$ , तस्य च  $hm^1$ , तस्य (no particle)  $bfk$ .—The end of the *varga* is here marked by  $y$  in  $hm^1bfk$ .

<sup>a</sup> Cp. Nirukta viii. 14 : *mādhyamikas tvaṣṭāity āhur, madhyame ca sthāne samāmnātaḥ.*

<sup>b</sup> Tvaṣṭr is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. <sup>c</sup> See op. cit., p. 116, B, line 5.

### 6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni<sup>a</sup> as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them<sup>b</sup>.

पालयतीति वा  $hm^1 r^1 r^4 r^6$  bfk, पालयतीति च r.

<sup>a</sup> Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. <sup>b</sup> Cp. Nirukta viii. 3 : *vanānāṃ pātā vā pālayitā vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsamada in the third (stanza)<sup>a</sup> of the hymn 'Enjoy' (*mandasva* : ii. 37), which contains six stanzas.

०पतिरिती०  $hm^1$ , ०पतिवद् bfk. — ०लितः b, ०मितः fk, ०डितः  $hm^1 r$ . — मन्दस्वेत्यस्य bfk, मन्दस्वेति च  $hm^1 r^3 r^5 r^7$ . — सूक्तस्य bfk, सूक्तेन  $m^1$ , सूक्ते च  $hr^3$ .

<sup>a</sup> This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post<sup>a</sup> and as a tree, with the whole<sup>b</sup> hymn, 'They anoint' (*añjanti* : iii. 8), is (to be found) in the third Maṇḍala.

यास्य  $hm^1 r^3 hr^2 r^7$ , याच r, या fk. — सर्वेणाञ्जन्ति  $hm^1 r^3 fkr^2 r^5$ , सर्वेणां यति  $r^7$ , सर्वेषां जोति b, समस्तेनैव r.

<sup>a</sup> Cp. below, iv. 100. <sup>b</sup> Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati : *agnir iti śākarpūṇiḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes : *tat ko vanaspatiḥ? yūpa iti kātthakyah, agnir iti śākarpūṇiḥ*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)<sup>a</sup> is simply (a form of) this Agni<sup>b</sup>.

०कृतयोऽनेकाश्च  $hm^1r^3fkr^2r^5r^7$ , ०कृतास्वसंख्यासु  $r^1r^4r^6$ , ०कृतीष्वसंख्यासु  $r$ .—त्वयं  $r^3br^5r^7$ , स्वयं  $hm^1$ , सोऽयं  $r$ , omitted in  $fk$ .

<sup>a</sup> Cp. the various explanations of the term given in Nirukta viii. 20. <sup>b</sup> Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayājās* and the *anuyājās* had been identified: *āgneyā iti tu sthitiḥ, bhaktimātram itarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)<sup>a</sup>: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता  $m^1r^3r^2r^5r^7$ , ह कर्ता  $hbfbk$ , कर्ता च  $r$ .—खाहानां  $hm^1r^3bfbkr^2r^5r^7$ , देवानां  $r$ .—कृतिस्त्रासाम्  $hbfbk$ , सा कृतिस्त्राम्  $r$ .—सर्वेषाम्  $hr^3bfbkr^2r^5r^7$ , स तेषाम्  $r$ .—The end of the *varga* is here marked by  $ई$  in  $hdm^1bfbk$ .

<sup>a</sup> In this etymology *kṛti* is explained by *kartṛ*: while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

#### 7. Tanūnapāt and Narāśaṃsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāśaṃsa, are combined as applicable (*prayoktavye*) in only three<sup>a</sup> (hymns) which (thus) contain both<sup>b</sup>.

०पाद्विं  $r$ , ०पाद्विं  $hdm^1bfbk$ .—०या च  $hr^3bfbkr^2r^5r^7$ , ०या तु  $r$ .—नरां  $rbfbk$ , नसं  $f$ , नारां  $hd$ .—समस्येते  $hm^1r^3kr^2$ , समस्येते  $fb$ , समस्येते  $r^5r^7$ , समस्येते  $r$ .—०वत्सु  $m^1r^3br^5r^7$ , ०वत्स  $fk$ , ०वस्य  $hr^3$ .—तु  $hm^1r^3br^5$ , तु  $fk$ , च  $r^7$ , इह  $r$ .

<sup>a</sup> See above, ii. 155, note <sup>b</sup>.

<sup>b</sup> That is, Tanūnapāt and Narāśaṃsa.

32. The (stanza) containing Narāśaṃsa, as well as the second<sup>a</sup>, may be (applied in behalf)<sup>b</sup> of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्वाद्  $fr$ , वा स्वा  $bk$ , चास्वा  $hr^3r^5$ , च स्वाद्  $m^1$ .—०या च  $hr^3fkr^2r^5r^7$ , ०ये (प्रं)  $b$ , ०येह  $r$ .—त्रकामो वा  $hm^1r^3bfbkr^2r^5r^7$ , यवा या स्वाद्  $r$ .—भूतिमिच्छेद्यपि यः  $hm^1r^3br^2r^5r^7$ , भूतमिच्छे तथापि यः  $fk$ , भूरिमिच्छति वापि यः  $r$ .

<sup>a</sup> That is, the stanza containing Tanūnapāt.

<sup>b</sup> That is, apart from their usual sacrificial application as *Āprī* stanzas.

33. The hymn, 'Hither with these' (*aibhiḥ*: i. 14), which invoking Agni<sup>a</sup> is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the gāyatrī metre, it contains the characteristic 'All' (*viśva*)<sup>b</sup>.

सूक्तमेभिर्यद् h, सूक्तमेभिर्यद् m<sup>1</sup>r<sup>3</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सूक्तमेभिर्य k, इति चत्वेभिर् r.—शस्यते hm<sup>1</sup>rb, कास्यते fk.—iii. 33<sup>d</sup>=ii. 128<sup>d</sup>.

\* <sup>a</sup> Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. <sup>b</sup> Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons<sup>a</sup>, (the seer) praises in it seven deities<sup>b</sup> in their respective stanzas, together with the Season (*ṛtu*).

पिबेतीद् hm<sup>1</sup>r<sup>3</sup>, पिबेतीमं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पिबेतीनं bf, इतीन्द्रं तु r.—यद्वादशकम् MSS., यद्वादशकम् r.

<sup>a</sup> That is, the deities of the *Ṛtuyājas*; cp. AB. ii. 29. <sup>b</sup> Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1–6) 'with *Ṛtu*' (*ṛtunā*), in four with the *Ṛtus* (*ṛtubhiḥ*), then again in two (11, 12) 'with *Ṛtu*'<sup>a</sup>.

चतस्र्ष्वतुभिः सह r, चतस्र्ष्वतुभि सह b, चतस्र्वतुभिः सह fk, चतस्र्ष्वर्तुभिः सह hd.—The end of the *varga* is here marked by ॐ in dm<sup>1</sup>bfb, by २ in h.

<sup>a</sup> This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1–4 and 6, while 5 contains *ṛtūñr*; *ṛtubhiḥ* occurs in 9 and 10 only, and no form of *ṛtu* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve *Praśas* for the *Ṛtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2–4, and Haug, vol. ii, p. 135, note<sup>12</sup>.

### 8. Hymn to the Seasons: RV. i. 15.

36. The *Ṛtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praśa*) for offerings to the *Ṛtus*, and in the hymn of *Grtsamada*<sup>a</sup> also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm<sup>1</sup>.—35, 36 omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note <sup>8</sup>; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first <sup>a</sup> (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭr <sup>b</sup> with the third, and Agni with the fourth;

चतुर्थी चाग्निमेव च  $m^1 r^3 b r^2$ , चतुर्थी चाग्निमेव च  $h d$ , चतुर्थ्य वाग्निमेव च  $f k$ , अग्निं परया ततः  $r$ .

<sup>a</sup> With *mukhyayā*, compare *mukhe tu yā*, v. 1. cp. above, iii. 15.

<sup>b</sup> On Tvaṣṭr in the R̥tu hymns,

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four <sup>a</sup> beginning with the seventh (7-10) Agni Draviṇodas.

पञ्चम्या  $h d m^1 r$ , पञ्चम्यां  $b f k$ .

<sup>a</sup> *Caturbhīh*, agreeing with *saptamyādyūbhīh*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the R̥g-veda is to be known from authoritative statement <sup>a</sup> (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark <sup>b</sup>.

न लिङ्गतः  $h m^1 r b f k$ , तु लिङ्गतः  $r^1 r^4 r^6$ .—ह्यासां  $h b f k r^2 r^5 r^7$ , यासां  $m^1$ , प्यासां  $r$ .—देवतं  $h m^1 r b f k$ , देवताः  $r^1 r^4 r^6$ .

<sup>a</sup> Cp. below, iii. 109.

<sup>b</sup> That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathitara, however, says that this hymn consists of single separate praises <sup>a</sup>.

एकादश्या  $h d m^1 f r$ , एकादश्यां  $b k$ .—रथीतरः  $h r b f$ , रथांतरः  $k r^2$ .—The end of the *varga* is here marked by  $\square$  in  $b f k m^1$ , not in  $h d$ .

<sup>a</sup> In other words that it is a *pṛthakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

## 9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly<sup>a</sup> (*ekaikā*) or by qualities arising from its activities<sup>b</sup>, they regard that (hymn) as one containing distributed praise<sup>c</sup> (*vibhaktā-stuti*).

बहुदैवे द्विदैवे  $hm^1r$ , बहुदेवते द्वन्द्वे  $bfr^2$ , बहुदेवताद्वन्द्वे  $r^1r^4r^6$ .—गुणैर्वा  $hm^1rbfk$ , गुणैः खैर्  $r^1r^4r^6$ .—विभक्तस्तुति तद्  $r$ , विभक्तस्तुततद्  $fk$ , विभक्तस्तुतिमद्  $b$ , विभक्तस्तुति तद्  $hdm^1$ , मभक्तस्तुति तद्  $r^1r^4r^6r^2$  (?); cp. v. r. below, iii. 82; विभक्तस्तुति: in Nirukta vii. 8.

<sup>a</sup> Cp. below, iii. 82, where *ekavat* 'in the singular' is used. <sup>b</sup> Cp. below, vi. 69, on RV. viii. 29. <sup>c</sup> Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṁstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiṣvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṁstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

त्रिविधानि  $hm^1r$ , त्रिविधा वै  $b$ , त्रिविधा वै  $fk$ .—पृथक्स्तुति  $h$ , ऽति:  $d m^1 b f k r$  (cp. ऽस्तुतीद् in 40 and ऽस्तुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)<sup>a</sup> is the one in which (the gods are praised) with their universal (*viśva*)<sup>b</sup> qualities arising from their activities<sup>c</sup>.

पृथक्स्तुतीति  $hm^1 b f k$ , ऽस्तुति तु  $r$ .—विश्वैः खैः  $hm^1r$ , विश्वैः खः  $f$ , ऽश्वः  $k$ , विश्वैस्ते:  $b$ .—कर्मजैर्गुणैः  $hm^1 r b f k$ , स्वकर्मभिः स्तुतः  $r^1 r^4 r^6$ .—43<sup>d</sup> = iii. 60<sup>b</sup>.

<sup>a</sup> The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapaṇi that only such hymns are *vaiṣvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. <sup>b</sup> Cp. above, ii. 134. <sup>c</sup> Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṁstava*).

उद्दिश्य यद्  $rm^1$ , उद्दिश्य वद्  $hdb$ , (विश्वं) नद्दिश्य वद्  $f$ , विश्ववद्  $k$ .—देवांस्तुति  $hm^1 b k$ , देवां स्तुति  $f$ , देवांस्तु यत्र  $r^1 r^4 r^6$ .



45. But (the term<sup>a</sup> does) not (apply) at the beginning of the hymn to Bhaga<sup>b</sup>, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke'<sup>c</sup> (*hvaṃyāmi*: i. 35), nor in the Sūryā (hymn)<sup>d</sup>, in (regard to) oblation (and) sacrifice<sup>e</sup> (*makha*);

भागस्य सूक्तादौ hdm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, भागो स्वसूक्तादौ r<sup>6</sup>, भागोऽय्वसूक्तादौ r (cp. 51).—०वौषसेषु वा br<sup>5</sup>, ०वोषसेषु वा hm<sup>1</sup>r<sup>3</sup>, ०कोषसेषु वा fk, (न सूर्ये) त्वौषधेषु वा r.—मखे hdm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>, मुखे rk.—The end of the *varga* is here marked by ९ in hdm<sup>1</sup>bfr.

<sup>a</sup> That is, *vaiśvadeva*. <sup>b</sup> *Bhāgasya sūktāḍau* = *bhāgasya sūktasya ḡḍau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevī*. <sup>c</sup> In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvadevī*. <sup>d</sup> RV. x. 85, to the first stanza of which a similar remark applies. <sup>e</sup> This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

#### 10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*)<sup>a</sup>, or where the word 'associated' (*sajōṣāḥ*) or 'together' (*sajāḥ*)<sup>b</sup> may be (used).

प्रवादिषु hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, प्रपादिषु r.

<sup>a</sup> That is, when names are merely mentioned and do not imply an invocation.

<sup>b</sup> Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana<sup>a</sup> states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasaṅgāt*).

यस्मिन् hm<sup>1</sup>r<sup>3</sup>b, अस्मिन् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रसङ्गाद् hm<sup>1</sup>r, प्रसन्नाद् bk, प्रसन्नाद् f.—परिकीर्तनम् hm<sup>1</sup>rb, परिकीर्तितम् fk.—लामकायनः hdl, लोमकायनः m<sup>1</sup>r, रोमकायनः bfr<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere<sup>a</sup> (in the hymn), the seers adore with formulas. That<sup>b</sup> (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, संसुतवत् r (cp. 81<sup>a</sup>).—मन्त्रैस्तदृषयोऽर्चन्ति hm<sup>1</sup>r, मन्त्रैस्तदृषयोऽर्चन्ति b, मन्त्रैस्तदृषयोऽर्चन्ति fk, देवतामृषयोऽर्चन्तः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—बुध्यत dr, बुध्येत b,

बुद्धेत्  $m^1$ , बुद्धेति  $fk$ , बुद्धे  $b$ .—शास्त्रवित्  $hm^1r^3bfr^2r^5r^7$ , शास्त्रतः  $r$ .— $48^{ab}$  is nearly identical with iii. 81<sup>ab</sup>.

<sup>a</sup> Cp. the next śloka; also i. 22. <sup>b</sup> The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents<sup>a</sup>, are nevertheless indicated<sup>b</sup> somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthaktveṣu*).

आदौ हि  $m^1bfr$ , आदौ तु  $r$ , आदौ  $hd$  (no particle).—मध्ये चान्ते च  $b$ , मध्ये चांत्ये च  $f$ , मध्ये च वान्ते च  $hd$ , मध्ये च वांतेषु  $m^1$ , मध्ये वान्ते च  $r$ .—पृथक्त्वेषु  $hd^3r^6$ , पृथक्त्वेषु  $m^1r^7$ , पृथग्दृषु  $fk$ , विधावृचु  $r$ .—कर्तृभिः  $hr^3r^6m^1fr^7$ , कर्मभिः  $kr$ .—०ण्यनपदिष्टानि  $hbf$ , ०ण्यनपदृष्टानि  $m^1$ , ०ण्यनुपदिष्टानि  $r$ , ०ण्येनपदिष्टानि  $k$ .—क्वचित्  $hm^1rbfr$ , वृत्तवत्  $r^1r^4r^6$ .

<sup>a</sup> That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29). <sup>b</sup> That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr<sup>a</sup> praises by the action<sup>b</sup>: since the cow, the courser, and the ox are (called) milker, swift, or carrier<sup>c</sup> (respectively).

कर्मैव तावत्सावित्र्यां  $hm^1r$ , कर्मैव ताव सावित्रीयां  $fk$ , कर्मैव ताव सावित्रीभ्यान्  $b$ .—यद्वेनुः सप्त्यनङ्गाहौ  $hm^1r^5r^7$ , यद्वेतुसमद्वाहौ  $fk$ , यद्वेनसद्वाहौ  $b$ , यद्वेनुसप्त्यनङ्गहो  $r$ .—वोल्हा दोग्ध्याशुरेव वा  $hm^1r$  (च  $m^1$ ), चोल्हा दोष्ट आशुरेव वा  $fk$ , वोल्हा देग्वृश्वा-सुरेव वा  $b$ .—The end of the *varga* is here marked by १० in  $hdm^1bfr$ .

<sup>a</sup> The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7. <sup>b</sup> Cp. below, iii. 78; see also i. 7: *statis tu karmāṇā* &c. <sup>c</sup> In VS. xxii. 22: *dogdhri dhenur vodhānadrān āśuḥ saptiḥ*; quoted below, with a slight variation, iii. 79.

# 11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga<sup>a</sup> (vii. 41), Mitra and others in the panegyric of the horse (i. 162)<sup>b</sup>, and adores Agni in (the hymn) to the All-gods<sup>c</sup>, 'Hither with these' (*aibhiḥ*, i. 14):

भागे यत्  $hb$ , भोगे यत्  $m^1$ , भागे यः  $r$ , भासे य  $fk$ .—०दीनश्चसंस्तुती  $hm^1r$ , ०दींश्चा-यसंस्तुती  $r^1r^4r^6r^2$ , ०दीश्चसंस्तुती  $f$ , (मि) चाश्चायसंस्तुती  $b$ .—वैश्यदेवे  $bfr$ , ०देवो  $hd$ .

<sup>a</sup> That is, in the first stanza; see above, iii. 45.

<sup>b</sup> That is, in the first stanza.

<sup>c</sup> See above, iii. 33: *āgneyaṃ sūktam . . vaiśvadevam ihocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas<sup>a</sup> at the beginning and end (of a hymn)<sup>b</sup>, he (the seer) from association (*pratiyogāt*)<sup>c</sup> or on occasion (*prasaṅgāt*) praises another deity at the same time<sup>d</sup>.

न्या सुवन्नृचः d, न्या सुवन्नृचः h, न्या सुवन्नृचः m<sup>1</sup>, न्याः सुवन्नृचः r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, न्या सुवन्नृभिः b, न्या सुवन्नृभिः f, न्या सुवन्नृभिः k, न्या सुवन्नृभिः r.—प्रतियोगात् m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, प्रातियो-  
गात् hd, प्रातयीगात् f, प्रातयोगात् k, प्रातयीगात् br.

<sup>a</sup> That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in jagatī, the rest in triṣṭubh; the first and last of the hymn to Savitr (i. 35), mentioned above (45) in this connexion, are also in jagatī, the rest in triṣṭubh.

<sup>b</sup> Cp. above, i. 22, and below,

v. 171. <sup>c</sup> The reading of some of the B MSS., *prātaryogāt*, 'through association, with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātār āgñim, prātār indram* &c.

<sup>d</sup> That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)<sup>a</sup> is to be known as hymn-owning (*sūkta-bhāginī*); but the one whom he praises on occasion (*prasaṅgena*) is to be recognized as incidental (*nīpātini*)<sup>b</sup>.

वदत्यर्थवादान् hrbk, °दात् f, °दान् m<sup>1</sup>, वदन्यर्थपादाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—53<sup>c</sup> omitted in fkm<sup>1</sup>.

<sup>a</sup> Cp. *artham bruvantam* in i. 9.

<sup>b</sup> Cp. above, i. 17, 18.

54. In four ways<sup>a</sup> (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis<sup>b</sup> is indicated (*nīrddiṣṭa*)<sup>c</sup>

चतुर्धा भण्यते तस्मिन् hd, चतुर्धा भण्यते चास्मिन् r, चतुष्टा हन्यते तस्मिन् b, न तु  
वाह्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूक्ते वा hdr<sup>3</sup>, सूक्ते चा b, सूक्ते वै r.—54<sup>ab</sup> is omitted in m<sup>1</sup>fk.—  
सर्वोऽसु hm<sup>1</sup>r, सर्वोऽसु bfk.—ऋषीन् hm<sup>1</sup>rb, ऋषिन् fk.—सुवन्नृचिः hdr, सुवन्नृचिः f,  
सुवन्नृचिः m<sup>1</sup>b, सुवन्नृचिः k.

<sup>a</sup> That is, I suppose, if the term *viśve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133.

<sup>b</sup> This,

I suppose, is meant for a paraphrase of *viśvān devān*. <sup>c</sup> This word does not occur till 56, and may possibly be a corruption (see 56, note <sup>f</sup>). The thirty-seven names (except Nābhāka: see 56, note <sup>f</sup>) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreyā, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi<sup>a</sup>, Agastya<sup>b</sup>, Brhaduktha<sup>c</sup>, Manu<sup>d</sup>, Gaya<sup>e</sup>, Rjīśvan<sup>f</sup>, Vasukarṇa<sup>g</sup>, Śāryāta<sup>h</sup>, Gotama<sup>i</sup>, Luśa<sup>j</sup>;

मेधातिथिर्<sup>r</sup>b<sup>f</sup>k, °थिस्त्व<sup>m</sup>l<sup>d</sup>, °थिस्<sup>h</sup>.—°गस्त्यस्<sup>h</sup>l<sup>m</sup>r, °गस्त्यश्च<sup>b</sup>f<sup>k</sup>r<sup>2</sup>r<sup>5</sup>.—वृहदु<sup>h</sup>m<sup>1</sup>, वृहदु<sup>h</sup>b<sup>f</sup>k<sup>r</sup>.—वसुकर्णश्च<sup>h</sup>d<sup>m</sup>l<sup>1</sup>, च सुकर्णश्च<sup>f</sup>k<sup>r</sup>, वसुकर्णश्च<sup>b</sup>.—शार्यातो<sup>r</sup>, शर्यातो<sup>h</sup>m<sup>1</sup>, शार्यातो<sup>f</sup>k, सार्यानौ<sup>b</sup>.—गोतमो लुशः<sup>r</sup> (= <sup>r</sup>l<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), मानवो न यः<sup>h</sup>m<sup>1</sup>b<sup>f</sup>k, मानवो यमः<sup>r</sup>l<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. I have adopted the reading of <sup>r</sup>l<sup>1</sup>r<sup>4</sup>r<sup>6</sup> because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैवस्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न यः seems to me a corruption of लशः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. <sup>r</sup>l<sup>1</sup>r<sup>4</sup> have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (श्वेन in i. 126, रुद्र in i. 127, दुवस्यु and अचि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in h<sup>b</sup>f<sup>k</sup>, not in n<sup>1</sup>.

<sup>a</sup> Seer of i. 14.

<sup>b</sup> Seer of i. 186.

<sup>c</sup> Seer of x. 56.

<sup>d</sup> Seer of viii.

27-30.

<sup>e</sup> Seer of x. 63, 64.

<sup>f</sup> Seer of vi. 49-52.

<sup>g</sup> Seer of x. 65, 66.

<sup>h</sup> Seer of x. 92.

<sup>i</sup> Seer of i. 89, 90.

<sup>j</sup> Seer of x. 35, 36.

## 12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreyā<sup>a</sup>, Paruchepa<sup>b</sup>, Kakṣīvat<sup>c</sup>, the son of Gāthīn (Viśvāmitra)<sup>d</sup>, and the son of Urvaśī (Vasiṣṭha)<sup>e</sup>, Nābhāka<sup>f</sup>, Duvasyu<sup>g</sup>, and the son of Mamatā<sup>h</sup> (Dīrghatamas),

माथिनौर्व्वसौ<sup>b</sup>, नाथनौर्व्वसौ<sup>f</sup>k, गाथिरीर्व्वशः<sup>h</sup>d<sup>m</sup>l<sup>1</sup>, नाथिरीर्व्वशः<sup>r</sup>, नाथिरुर्व्वसुः<sup>h</sup>r<sup>5</sup>r<sup>7</sup>. गाथिनौर्व्वशौ must be the correct reading, because there is no seer named गाथि, but only गाथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as गाथिनभार्गवौ in viii. 70.

<sup>a</sup> Seer of v. 50, 51.

<sup>b</sup> Seer of i. 139.

<sup>c</sup> Seer of i. 121, 122.

<sup>d</sup> Seer

of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him.

<sup>e</sup> Seer

of vii. 34-37, 39, 40, 42, 43.

<sup>f</sup> All the MSS. and R read *nābhākaś caiva nirdiśo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nirdiṣṭo* (peculiar enough in this place) we may have a corruption of *nediṣṭho*. <sup>g</sup> Seer of x. 100. <sup>h</sup> Seer of i. 164.

57. Vihavya<sup>a</sup>, the seer Kaśyapa<sup>b</sup>, and he who is Avatsāra<sup>c</sup> by name<sup>d</sup>, Vāmadeva<sup>e</sup>, Madhuchandas<sup>f</sup>, Pārtha<sup>g</sup>, Aditi, daughter of Dakṣa<sup>h</sup>;

विहव्यः  $bm^1r$ , विहव्य  $hdfk$ .—कश्यप ऋषिर्  $hm^1r$ , कश्यपश्चर्षिर्  $br^2r^5r^7$ , कश्यपश्चर्षिर्  $f$ , कश्यपश्चर्षिर्  $k$ .—पार्थो  $m^1rbfk$ , पार्थो  $hm^2m^3$ , पार्थो  $r^1r^4r^6$ .—दक्षमुतादितिः  $hdm^1$ , <sup>\*</sup>मुतादितिः  $b$ , <sup>\*</sup>मुतादिति  $f$ , <sup>\*</sup>मुतादितिः  $r$ , दक्षमुतादितिः  $r^1r^4r^6$ .

<sup>a</sup> Seer of x. 128. <sup>b</sup> Seer of x. 137. 2, and (as an alternative to Manu) of viii. 29. <sup>c</sup> Seer of v. 44. <sup>d</sup> Rājendralāla Mitra, reading *nāmayaḥ*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs. <sup>e</sup> Seer of iv. 55. <sup>f</sup> Seer of i. 3. 7-9. <sup>g</sup> That is, Tāva Pārtha, seer of x. 93. <sup>h</sup> That is, Aditi Dākṣiṇyāṇī, alternative seer of x. 72; cp. Sarvānukramaṇī; Ārṣānukramaṇī x. 29.

58. Juhū<sup>a</sup>, and the seer Gr̥tsamada<sup>b</sup>, and those who are the divine Seven Rishis<sup>c</sup>, Yama<sup>d</sup>, Agni Tāpasa<sup>e</sup>, Kutsa<sup>f</sup>, Kusidin<sup>g</sup>, and Trita<sup>h</sup>;

चर्षिर्  $bfd r$ , चर्षिः  $m^1$ , चर्षि  $hk$ .—देवाः सप्तर्षयश्च  $hm^1r$ , देवा स ऋषयश्च  $r^5r^7$ , देवोः स ऋषः  $b$ , देवो स ऋषश्च  $fk$ .—यमो यिस्तापस  $b$ , यमो सिस्तापसः  $f$ , यमो सि तापसः  $k$ , तापसोऽग्निर्ऋषिः  $r$ , यमो त्रिस्तापसः  $hdr^3m^1r^5r^7$ . I have preferred the reading <sup>\*</sup>अग्निस्तापसः because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharna, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gāthīn, Nābhānediṣṭha, Atri, reappearing in the present longer list, where they are absent in my text.

<sup>a</sup> Seer of x. 109. <sup>b</sup> Seer of ii. 29, 31. <sup>c</sup> Seers of x. 137. <sup>d</sup> Seer of x. 14 and part of x. 10. <sup>e</sup> Seer of x. 141. <sup>f</sup> Seer of i. 106, 107, alternative seer of i. 105. <sup>g</sup> Seer of viii. 83. <sup>h</sup> Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest<sup>a</sup> separately (*pr̥thak*)<sup>b</sup>, and Viṣṇu<sup>c</sup>, and Nejaṃeṣa<sup>d</sup>, and he who is Saṃvanana<sup>e</sup> by name.

बन्धुप्रभृतयश्चैव hdm<sup>1</sup>r, बन्धुप्रकृतयश्चैव b, बंधुप्रकृतयाश्चैव fk. — संवननश्च m<sup>1</sup>r bfk, संचवनश्च hr<sup>3</sup>.

<sup>a</sup> Seers of v. 24 and x. 57-60.

<sup>b</sup> That is, in v. 24; cp. Ārṣānukramanī v. 11,

where their names are enumerated, and they are stated to be *ekarcāḥ*, i.e. each the seer of one stanza. These statements are repeated in the Sarvānukramanī.

<sup>c</sup> The seer of x. 184.

<sup>d</sup> The seer of the khila after x. 184.

<sup>e</sup> The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaih*) qualities arising from his (*asya*) activities<sup>a</sup>, (whether those qualities are mentioned) collectively or individually.

सर्वं hm<sup>1</sup>r bfk, सर्वा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — अथ च hm<sup>1</sup>r, अथ चा fk, अथ वा br<sup>5</sup>r<sup>7</sup>. — सूक्तेषु hm<sup>1</sup>r, सूक्तेन bfk. — 60<sup>b</sup> = 43<sup>d</sup>. — The end of the *varga* is here marked by १२ in hdm<sup>1</sup>bfk.

<sup>a</sup> That is, the seers of Vaiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

### \* 13. Explanation of Draviṇodas. Deities of RV. i. 16-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra<sup>a</sup>, because of his being the giver of strength and wealth<sup>b</sup>.

पार्थिवो dnr<sup>1</sup>rfk, पार्थिवे hb. — द्रविणोदो मिः br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °दायिः hdm<sup>1</sup>rfk (cp. the various readings in 62 and 65). — दातृत्वादेके hdm<sup>1</sup>r, दातित्वादेवे bfk. — बलवित्तयोः hdm<sup>1</sup>r, बलवित्तयोः b, बलवत्तयोः fk.

<sup>a</sup> Cp. Nirukta viii. 2, where it is stated to be Krauṣṭiki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115.

<sup>b</sup> Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda<sup>a</sup>; for he is the giver of strength<sup>b</sup>;

B and he is produced by strength, (that is) rubbed<sup>c</sup> (*mathyati*) by the seers at the sacrifice.

द्रविणोदो मिर् hdm<sup>3</sup>b, °दामिर् m<sup>1</sup>m<sup>2</sup>rfk. — The five lines, 62<sup>cd</sup> 64, are to be found in bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (= B) and m<sup>1</sup> only; they are omitted in hdm<sup>2</sup>m<sup>3</sup>r (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) = A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

बलेनायं मध्यत्वं m<sup>1</sup>, बलेनायमध्यत्वं fk, बलेनायमध्यत्वं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बलेनायमध्यमत्वं b. — Here the value of m<sup>1</sup> in constituting the text of the passages peculiar to B at once begins to show itself.

<sup>a</sup> I take *Draviṇodaḥ* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *draviṇoda* used for metrical reasons instead of *draviṇodās* (the nom. of *draviṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25). <sup>b</sup> Cp. above, ii. 25. <sup>c</sup> Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*draviṇa*)<sup>a</sup>, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them<sup>b</sup> (oblations); hence they themselves are wealth-givers (*draviṇo-da*)<sup>c</sup>.

द्रविणं m<sup>1</sup>bfk, द्रविणां r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—हविषो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हविषो b, हर्षस्यो fk, हर्यस्यो m<sup>1</sup>.—  
तत स्वयम् m<sup>1</sup>b, ततः स्वयम् rfk.

<sup>a</sup> Cp. ii. 25 and Nirukta viii. 1. <sup>b</sup> Cp. Nirukta viii. 2: *ṛtvijo 'tra draviṇodasa ucyante haviṣo dātāraḥ*. <sup>c</sup> The plural of *draviṇoda* occurs in RV. i. 53. 1. Yāska uses the form *draviṇodas* only.

B 64. Or he (Agni) is (called) Drāviṇodasa because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'<sup>a</sup>, (and) 'a child of strength'<sup>b</sup>; or because he was produced from the middle<sup>c</sup> (Agni).

ऋषीणां पुत्र br (Nirukta viii. 2), ऋषीपुत्र fk, ऋषिपुत्र m<sup>1</sup>.—इत्येषां b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति त्वेषां m<sup>1</sup>.—सहसो यदो m<sup>1</sup>fk, सहसो यमो b, सहसोपहो r.—यतो जज्ञे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यते यज्ञे m<sup>1</sup>bfk.—द्राविणोदसः fr<sup>6</sup>, द्राविणोदसः m<sup>1</sup>b k r<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Nirukta viii. 2: *yatho etad: agniṃ drāviṇodasam āhaṣṭi: ṛtvijo 'tra draviṇodasaḥ . . te cainam janayanti. ṛṣiṇām putro adhirāja eṣa' ity api nigamo bhavati*. Cp. Roth, Erläuterungen, p. 116, note <sup>2</sup>. The words *ṛṣiṇām putraḥ* occur in VS. v. 4. <sup>b</sup> Agni is often addressed in the RV. as 'sahas yaho,' i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmat enam āha sahasaḥ putraṃ, sahasaḥ sūnuṃ, sahaso yahuṃ*. The expression *sahas yaho* is used in explanation of *ṛṣiṇām putraḥ*, as the priests produce Agni by means of strength (see above, 62). <sup>c</sup> That is, he is Drāviṇodasa as derived from Draviṇodas; cp. Nirukta viii. 2: *athāpy agniṃ drāviṇodasam āha: eṣa punar etasmā jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*draviṇoda*); it is then<sup>a</sup> that he is called 'Draviṇodas': it is only in (hymns) addressed to Agni that mention of Draviṇodas appears<sup>b</sup>.

द्राविणोदाग्रि r h d m<sup>1</sup>r.—आग्नेयेष्व दृश्यन्ते hr<sup>3</sup>m, ष्व दृश्यते r.—प्रवादा द्राविणोदसः h d m<sup>1</sup>m<sup>2</sup>m<sup>3</sup>, प्रवादाद्द्वि r (Nirukta viii. 2: *प्रवादा द्राविणोदसाः*).—This śloka (65) is found in A MSS. only, h d r<sup>3</sup>r (presumably r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>). The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65<sup>ab</sup> is very tautological immediately after 62<sup>ab</sup>, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

<sup>a</sup> That is, when he is terrestrial.

<sup>b</sup> Cp. Nirukta viii. 2: *ayam evājñir draviṇodā iti śākupñir: āgneyeṣv eva hi sūkteṣu draviṇodusāḥ pravūdā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas<sup>a</sup> to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmanaspati is praised

नवकस्त्रिहृ hm<sup>1</sup>r, नवकस्या त्वा b, नवकस्या द्वा r<sup>5</sup>r<sup>7</sup>, नवकस्य त्वो f, °स्य त्वा k.—  
तस्योत्तरं च hm<sup>1</sup>, °रं तु r, °रे च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °रेति b, °र ति fk.—The end of the *varga* is here marked by १३ in bfm<sup>1</sup>, not in hdm<sup>2</sup>m<sup>3</sup>. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

<sup>a</sup> The reading of B gives the pratika of i. 16 (*ā tvā*).

#### 14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadasaspati; and in the last stanza (9) Narāsaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*sambandhāḥ*) of sphere and world<sup>a</sup> are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r<sup>1</sup>r<sup>4</sup>, दक्षिणा सह bfk r.—संबन्धा hdm, °धा: r.—  
स्थानलोकयो: hmr, लोकस्थानयो: bfk.

<sup>a</sup> That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra<sup>a</sup>: on this principle (*iti*) two names of his<sup>b</sup> are mentioned here. There are six others as well; Prajāpati is the first of them.



प्राजापत्यं hmr, प्राजापत्यां b, प्रजापत्यां fk.—तथेन्द्रः स्यादिति hdm, तथेन्द्रः स्यादिति r, तथा पञ्चानि bfk.—69<sup>ab</sup> reads thus in r<sup>5</sup>r<sup>7</sup>: यानि तस्येह नामानि प्राजापत्यानि तानि तु.—कथिते द्वे च षट् चान्यान्य hmr, कथितेह वषट्कारा b, कथितेह वषट्कारा fk, कथितानीह षण्डानि r<sup>5</sup>r<sup>7</sup>.—एषां चाद्या bdm, एषां चाद्याः r, तेषां स्वाद्यः r<sup>5</sup>r<sup>7</sup>k, तेषां स्वाद्य f.

<sup>a</sup> For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4. <sup>b</sup> That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B) :—Satpati<sup>a</sup>, Ka, Kāma, and Sadasaspati;

70<sup>ab</sup> is wanting in A (hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) and m<sup>1</sup>; it seems almost necessary as a transition from 69<sup>cd</sup> to 70<sup>cd</sup>, and without it the *varga* has only four and a half ślokas.—सप्ततिः hdm<sup>1</sup>b, सप्तभिः r, सति fk.—कश्च hm<sup>1</sup>rb, कथ fk.

<sup>a</sup> Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *pati*.

71. Ṛaspati, Vācaspati, then Brahmanaspati: the third<sup>a</sup> and the last<sup>b</sup> (belong) to a hymn<sup>c</sup>, as well as the first<sup>d</sup> and the fifth<sup>e</sup>;

इळस्यति<sup>m</sup>, इळस्यति b, इळस्यति bk, इळस्यति<sup>r</sup>, इडस्यति<sup>r</sup>.—ततस्तु hm<sup>1</sup>r, तूतस्तु b, सुतस्तु<sup>r</sup>r<sup>6</sup>, सुतस्तु fk.—तृतीयान्ते तु hm<sup>1</sup>r, तृतीयन्ते च bk, तृतीयन्ते च f.—प्रथमं bfk r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, चतुर्थं hm<sup>1</sup>r.—The end of the *varga* is here marked by १४ in fbdm<sup>2</sup>, not in m<sup>1</sup>k.

<sup>a</sup> That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka.

<sup>b</sup> That is, Brahmanaspati, to whom (or Brhaspati) several hymns are addressed. <sup>c</sup> The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāṇ*; for no hymn as a whole is attributed to either Ka or Sadasaspati. <sup>d</sup> That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the R̥g-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *tṛtiya*, and immediately followed by *pañcamam*. <sup>e</sup> That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

### 15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (*asṛute*)<sup>a</sup> him.

Now certain people (*etc*)<sup>b</sup> desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati<sup>c</sup>.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. *त्वेन*  $m^1 r^1 r^4 r^6$ , *त्वेन* *hd*, *तच्च* *b fkr*.—*न सूक्तं नाप्य*  $r$ , *न सूक्तं नाप्य*  $b fkr$ , *सूक्तं नापि*  $l r^1 r^4 r^6$ , *सूक्तं नानाप्य*  $h d r^3 m^1 m^2 m^3$ .—*अगु*  $b fkr$ , *अचो*  $h d r^1 r^3 r^4 r^6 m^1 m^2 m^3$ .—*अच्यते*  $b fkr$ , *अच्यते*  $h r^3 r^1 r^4 r^6$ , *अच्यते*  $m^1 m^2 m^3$ . This points to *न सूक्तं नाप्यगुच्यते* as the original reading of B, and *सूक्तं न नाप्यचोऽच्यते* as that of A (but in the latter case *त्वेन*, not *त्वेन*, must have been read).—*देवतानां*  $m^1 b r$ , *देवानां च* *hd*, *देवानां तु*  $k$ , *देवानां*  $f$  (no *तु*).

73. *तदाङ्गर्*  $b f m^1 r$ , *तदाह* *hd*.—*एष*  $h d r^3 b f k r^2 r^6$ , *एव*  $m^1 r$ .

<sup>a</sup> Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). <sup>b</sup> *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.' : in sense it is practically = *eke*. <sup>c</sup> Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

'Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

*तैरेव चास्य*  $h m^1 r$ , *तैरेवास्य प्र*  $b f k r^2 r^6 r^7$ .—*कल्प्यन्ते*  $m^1 r b f k r^2 r^6 r^7$ , *कल्पन्ते* *hd*.—*अस्थानेरयम्*  $h m^1 r^3 r^1 r^4 r^6$ , *अस्थानैः परम्*  $b f k r$ .

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam* : i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

*नवकेनेह*  $m^1 b k r$ , *केनेह*  $f$ , *केनेह* *hd*, *केनेह*  $r^6 r^7$ .—*साहचर्यात्तु*  $h m^1 r$ , *चर्याद्वा*  $b f k r^6$ .

76. Yāska <sup>a</sup> thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character <sup>b</sup> (*rūpa*).

*मध्यमं चैव*  $m^1$ , *माध्यमं चैव* *hd r*, *मध्यमं त्वेव*  $b$ , *मध्यमं त्वेव*  $r^2 r^6 r^7$ , *मध्यं त्वेव*  $f k$ .—*पार्थिवस्त्वैव*  $h m^1 r$ , *पार्थिवेस्त्वैव*  $b r^5 r^7$ , *पार्थिवे येव*  $f$ , *पार्थिवे येव*  $k$ .—The end of the *varga* is here marked by १५ in  $h d m^2 m^3 b f k$ .

<sup>a</sup> In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36) : *kaṁ anyam madhyamād evam uvakṣyat*? <sup>b</sup> The last pāda recurs three times (v. 87<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain : 'for his (Agni's) character appears here as such.'

## 16. How to ascertain the deity of a stanza, &amp;c.

77. Such (a prayer) as 'Thou art invoked to drink'<sup>a</sup> is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity<sup>b</sup>.

ह्यसे पीतये चेति  $hm^1fk$ , भूयसे वीतये चेति  $r$ , ऊयसे तीतये चैतद्  $r^1r^4r^6$ .—वैबुते न तदस्ति हि  $hm^1r$ , वैबुते नेत्यतस्त्विह  $r^2r^5$ , वबुते नेत्यतस्त्विह  $fk$ .—अथ स्याद्  $hm^1r$ , अतश्चिद्  $r^5r^7$ , अतिश्चिद्  $fk$ .—पृथक् पृथक्  $hm^1r$ , सुतो सुतो  $fk r^2r^5r^7$ .—The whole of *varga* 16 (77-82) is omitted in b.

<sup>a</sup> The words *hūyase pītaye ca* are intended to represent the actual words of the text in i. 19. <sup>b</sup>  $r^6$ : *gopīthāya pra hūyase*. <sup>b</sup> That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity<sup>a</sup> of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr<sup>b</sup> the activity (of the god) is praised by the (statement of his) activity<sup>c</sup>,

ज्ञायते  $fr^2r^5r^7$ , ज्ञायते  $k$ , जायते  $hm^1r$ .—कर्म कर्मणा  $hm^1rfk$ , सूर्यकर्मणा  $r^5r^7$ .

<sup>a</sup> The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. <sup>b</sup> RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar itī sāvitram*. <sup>c</sup> See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'<sup>a</sup>, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitrah*: i. 90. 9), 'May Varuṇa be our protector' (*Varuṇaḥ prāvītā bhuvat*: i. 23. 6)<sup>b</sup>,

दोग्ध्री धनुर्वोढानङ्गान् आशुः  $hm^1r$ , दिग्धनवाग् लाद्धानामुप  $fk$ .—सप्तिः पुरंधिया  $hm^1f$ , सप्तिपुरं धियाः  $r$ , सप्ति तथैव च  $r^1r^4r^6$ .—शन्नोमित्रीया  $hm^1r^1r^4r^6$ , वनोमित्रीया  $fk$ , वरुणमित्रीया  $r$ .

<sup>a</sup> This line is quoted from VS. xxii. 22, the last two words *purandhir yoṣā* being changed, owing to the exigency of metre, to *purandhiyā*. It has already been alluded to in iii. 50. <sup>b</sup> That is, in these two stanzas Mitra and Varuṇa are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aiibhir agne* : i. 14. 1)<sup>a</sup>— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyena*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)<sup>b</sup>, there are two deities or many deities<sup>c</sup>.

परीच्यास्तत्र देवताः m<sup>1</sup>, परीक्ष्यस्तत्र देवताः hdr<sup>3</sup>, परीक्ष्यं तत्र देवताः r, परीक्षस्तत्र संस्तवः r<sup>5</sup>r<sup>7</sup>, परीक्षस्तत्र संस्तवः fk.—द्विदैवबहुदैवतम् hm<sup>1</sup>fk, द्विदैवबहुदैवतम् r.

• <sup>a</sup> Already referred to above (iii. 51) in this connexion. <sup>b</sup> That is, Devatā-dvandvas imply the praise of two or more gods. <sup>c</sup> *Dvidaiva-bahudaivatam* seems to be an abbreviated compound, for *dvidaivata-bahudaivatam*.

81. A divinity not associated in praise<sup>a</sup> (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere<sup>b</sup>.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् hdr, संस्तुतं यत् f, संस्तुतंस्तत् k (cp. the *v.r.* in iii. 48).—द्विदैवते hdr, द्विदैवतं m<sup>1</sup>, द्विदैवते rfk.—81<sup>ab</sup> is possibly an early interpolation, as it is almost identical with 48<sup>ab</sup>, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas.

<sup>a</sup> I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. <sup>b</sup> That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhakta-stuti*)<sup>a</sup>; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvrat*)<sup>b</sup>.

In benedictions (*āśīrvādeṣu*), in (enumerations of) technical names (*saṃjñāṣu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvrat*) where two-membered (deities : *dvipade*) are associated in praise<sup>c</sup>.

विभक्त° hr<sup>1</sup>fk (cp. *v.r.* in iii. 41; Nirukta vii. 8 has विभक्ति°).—बहुष्वबहुवच्च hm<sup>1</sup>r, बहुष्वबहुवच्च r<sup>5</sup>r<sup>7</sup>, बहुष्वबहुवच्च fk.—यत् fkr<sup>1</sup>r<sup>7</sup>, तत् hm<sup>1</sup>r.—संज्ञासु hdm<sup>1</sup>, °ज्ञासु r, °ज्ञोषु f, °ज्ञोषु k.—°स्यासु hm<sup>1</sup>fr, °स्यातु k.—ह hm<sup>1</sup>fk, हि r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—बहुवच्यत्र hdr,



बृहस्यतेरथाश्विभ्यां m<sup>1</sup>, बृहस्यतयेऽश्विभ्यां br, बृहस्यते श्विभ्यां f, बृहस्यश्विभ्यां k.—  
त्रिवधुरम r, त्रिवंध्रुवम fk, नृवंधुरम b, सबंधुरम m<sup>1</sup>.—इन्द्राय च हरी br, य इन्द्राय  
हरी m<sup>1</sup>, इन्द्राय हरि fk.—देवप्रहितेना° b fkr, देहपहितेना° m<sup>1</sup>.

\* That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5) <sup>a</sup>, they fashioned the (four) cups as had been said, gladdened by him <sup>b</sup>.

एकं चमसमित्युक्ते b, एकं च सममित्युक्ते kr, एवं च सम° f, एवं शमीभिरित्युक्ते m<sup>1</sup>.—  
ज्येष्ठ आहित्यथो दिवि m<sup>1</sup>, ज्येष्ठ आहोत्यथो दिवि b, ज्येष्ठ आहोत्यथो दिवि f, ज्येष्ठो द्वावि-  
त्यथाह च r.—उक्ता m<sup>1</sup>fr, उक्ता k, उक्था b.—तेन m<sup>1</sup>, तच्च r, त b, न °° fk.—The  
end of the *varga* is here marked by १७ in m<sup>1</sup>f, by १६ in b (because the sixteenth *varga*  
is omitted).

<sup>a</sup> Where the eldest R̥bhu recommends the making of two, the second, of three, and the youngest, of four.

<sup>b</sup> That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

### 18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the R̥bhus) <sup>a</sup>.

चैव bfk, यैव r.—देवदेवः m<sup>1</sup>b, देवदेव kfr.—°मन्त्र्य अमृ° m<sup>1</sup>, °मन्त्र्य मृ° fk,  
°मन्त्र्यामृ° b, °मन्त्र्य चामृ° r.

<sup>a</sup> Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last <sup>a</sup>.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*) <sup>b</sup> with those (All-gods) <sup>c</sup>.

आदान्ययोर् bfk, आदान्ययो r, आदान्ययोर् m<sup>1</sup>.—बहुवत्सुवः f, बहुवत्सवः r, बहु-  
वत्सुतः b, बहुव सुताः m<sup>1</sup> (cp. Nirukta xi. 16 : बहुवन्निगमाः).

<sup>a</sup> That is, these three deities are mentioned either as *ṛbhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16 : *teṣāṃ prathamottamābhyāṃ bahuvan niṣamā bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates : 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūni*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of Ṛbhu and praise in connexion (*saṁstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vībhu* or *vībhū* only, not *vībhvan*, is used. <sup>b</sup> Cp. RV. i. 20. 8: *abhojanta bhāgaṃ deveṣu yajñīyam*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. <sup>c</sup> The word *taiḥ* would refer to *sarvān devān* (= *viśvān devān*) in B (88<sup>c</sup>), but to *viśveṣām* (85<sup>a</sup>) in A, as 85<sup>cd</sup>-89<sup>ab</sup> are omitted in the latter.

90. And Indra drank Soma with them<sup>a</sup> (the Ṛbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows<sup>a</sup> and consists of eight stanzas, is their praise.

सवने सह m<sup>1</sup> fkr, सवने: सह h d. — इदं सूक्तं hm<sup>1</sup> bfk, इन्द्रसूक्तं r. — त्वयम् hr<sup>3</sup> m<sup>1</sup> r<sup>1</sup> r<sup>1</sup> r<sup>6</sup>, अयम् b fkr. — अष्टकं hr<sup>3</sup> m<sup>1</sup> br<sup>6</sup> r<sup>7</sup>, अचकं f, अचकं k, आर्भवं r.

<sup>a</sup> That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena* 'prati-tyam').

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third<sup>a</sup> (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiranya-pāṇim*: i. 22. 5-8) are addressed to Savitr.

०दिरश्विनी hm<sup>1</sup> r, ०दितोऽश्विनी f k br<sup>6</sup> r<sup>7</sup>. — सावित्र्यश्चतस्रश्चाप्यथोत्तराः hm<sup>1</sup> r<sup>3</sup>, सावित्र्यश्चतस्रोऽप्यथ उत्तराः r<sup>5</sup> r<sup>7</sup>, सावित्री तिस्रश्चाप्यथ उत्तराः br, [सा]वित्रीतिस्रश्चाप्यथ उत्तराः f k. The Sarvānukramaṇī has both सावित्र्यः and चतस्रः; cp. Śaḍguru-śiṣya.

<sup>a</sup> That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One<sup>a</sup> (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, Indrāṇī and Varuṇāṇī and Agnāyī, are praised separately.

एकमेदं तु देवीनां h d m<sup>1</sup>, एकमेदं तु देवानां r, एकमेदं च देवीनां r<sup>5</sup> r<sup>7</sup>, एकाम्नी द्वे च देवीनां b, एकास्ते देवदेवानां f k. There is this marginal note in h: *mantra-līnga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अमेदं देवीनामेका. The Sarvānukramaṇī has आमैथी द्वे देवीनामेका. — द्वादशान् b, द्वादशान् f k, द्वादशो h d m<sup>1</sup> r. — अत्रायी

$r^2r^6r^7$ , च आप्रेयी hdr, चाप्रेयी  $m^1$ , वामप्रेयी fk, वामप्रेयां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक्  $hm^1r$ , ताः पृथक्  $hr^2r^5r^7$ .—The end of the *varga* is here marked by १८ in bf, not in  $hm^1m^2m^3dk$ .

<sup>a</sup> We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13<sup>a</sup>, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17-21)<sup>a</sup> is addressed to Viṣṇu.

द्वे च स्यात् hdr, मही द्वे b, मही f.—स्योनेत्यृक् b, स्योनेतृक्  $m^1$ , स्योनेत्त्रि f, स्योनेत् b, स्योनेदिस r.—पार्थिवी स्मृता hfr<sup>5</sup>, पृथिवी स्मृताः b, त्वेव पार्थिवी r.—देवानां वात इत्येषा hrbfk, अतो देवा इति देवी  $r^1r^4r^6$ .

Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tivrāḥ*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4-6), also (one) for Indra accompanied by the Maruts (7-9);

द्वाभ्यां  $hr^1r^3r^4$ , ताभ्यां bfr<sup>2</sup>r<sup>5</sup>.—परम् hdr, परः bfk.—तृचो  $r^3r^5r^7$ , त्रिचो hbfk, ऋचे r.

95. (then) a triplet for the All-gods (10-12) and a triplet for Pūṣan Āghṛṇi (13-15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇi*: a skin full of curds<sup>a</sup>.

तृचो  $r^3r^4r^6m^1r^5$ , त्रिचो hbfk.—आघृणये तृचः r, आघृणयेति च bfr<sup>2</sup>, आघृणि-त्यृचः  $hm^1r^3$ .—आसक्तो b, असक्तो  $m^1fr$ , अशक्तो k.—दध्न f, दध्नः r, दध्ना b.—पूर्णो द्विती रथे fk, पूर्णो दत्तो रथे b, पूर्णे द्विती रथे r, पूर्णे दतः रथे  $r^5r^7$ .—The four lines 95<sup>c</sup><sup>d</sup> to 97<sup>ab</sup> are wanting in A.

<sup>a</sup> Āghṛṇi is explained by Yāska, Nirukta v. 9, simply as *āgata-hṛṇi*, the meaning of *hṛṇi* not being stated.



B 96. Therefore (*tat*) he is praised as Ā-ghṛṇi; hence he is lauded (*ribhyate*) by singers (*kīri*)<sup>a</sup>. For as their skin (*dṛti*) is full of mead, the suppliant (*arthin*) also approaches the Aśvins (in the same way)<sup>b</sup>.

आघृणिस् m<sup>1</sup>fk, आघृणैस् b, आरुणिस् r.—तस्तुतः m<sup>1</sup>, तत्सुवः fkb, तद्युतः r.—कीरिभी रिभ्यते m<sup>1</sup>, गीरिभी रिभ्यते fr<sup>2</sup>b, गीरिभि रिभ्यते k, स गोभि रिभ्यते r.—ततः m<sup>1</sup>bfr<sup>2</sup>, यतः r.—पूर्णी r, पूर्णः fk, पूर्ण b.—दृतिर् r, दृतिम् fm<sup>1</sup>, दृतीम् b, दितिम् kr<sup>2</sup>.—अर्थेति m<sup>1</sup>, अर्थेति fkr<sup>2</sup>, आर्थाति b, अस्तीति r.

<sup>a</sup> *Kīri*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but m<sup>1</sup>. It is one of the *stotṛnāmāni* in Naighaṇṭuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *uṣū ribhyate vasiṣṭhaiḥ*. Cp. Geldner, *Vedische Studien*, iii. p. 176. <sup>b</sup> That is, Pūṣan, having a skin (*ghṛṇi* = *dṛti*) filled with curds on his ear, is prayed to as the Aśvins are who have a skin (*dṛti*) filled with mead on their ear.

B 97. The skin itself appears in (the passage) ‘Refresh the track with mead’<sup>a</sup> (*ā vartaniṃ madhunā*: iv. 45, 3<sup>c</sup>).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16–23<sup>ab</sup>); the last in addition to the (preceding) half (23<sup>cd</sup>, 24) has Agni as its deity.

आ वर्तनिं bfr, आ वर्तनीं m<sup>1</sup>, आ वर्त्तनीं k.—दृतेरिव m<sup>1</sup>fkr, दृचरिव b.—अध्यधीन्या° bfr<sup>2</sup>r<sup>5</sup>, अध्यधीन्या° hr<sup>3</sup> (अन्याध्यधी° *Sarvānukramāṇi*). I have here assumed a corruption by the transposition of *i* and *e* in दृतेरिव for दृतिरेव (cp. R, note <sup>6</sup>), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १९ in hdm<sup>1</sup>bfr. The numbering is thus resumed after the omission of १७ and १८ in h.d, where these three *vargas* (17–19) have an aggregate of nine śloka only.

<sup>a</sup> That is, in the fourth pāda of x. 45. 3: *dṛtiṃ vahethe madhumantam aśvinā*.

## 20. Deities of RV. i. 24–30.

98. But (in) ‘Of whom now’ (*kasya nūnam*: i. 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitr (3–5), ‘Bestowed by the gods’ (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to Bhaga.

What follows (6–15), as well as (the next hymn) ‘Whatever’ (*yac cit*: i. 25), is addressed to Varuṇa.

काथाद्यामेयी ऋक् hdm<sup>1</sup>, काथाद्या आमेयृक् r, काथाद्यामेर्ऋक् b, काथाद्या समे ऋक् fk.—परं हि यच्च hm<sup>1</sup>r<sup>3</sup>, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namah*: i. 27. 13) is addressed to the All-gods.

• वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युन्नमः b, वैश्वदेवनमन्नमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska<sup>a</sup> and Kātthakya, but Bhāguri (thinks) of Indra (alone).

यत्रेति fkr<sup>5</sup>r<sup>7</sup>, यत्रिति b, यत्रेती<sup>0</sup> hm<sup>1</sup>, यास्वैन्द्रे r.—ऋोलूखलयो hm<sup>1</sup>, वैऋोलूखलयोः r, मुसलोलूखल<sup>0</sup> b fkr<sup>5</sup>r<sup>7</sup>.

\* There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā*, Śaṅguruśiṣya).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)<sup>a</sup> are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also<sup>b</sup>; the last (stanza) lauds the skin used in pressing (*adhiṣavanīya*) or Soma<sup>c</sup>.

चर्माधिषवणीयं वा hdr (Śaṅguruśiṣya, Sāyaṇa), चर्माधिषवणीये (वा ?) r<sup>5</sup>, द्वे चर्मण्यधिषवणे b, द्वे चर्मण्यद्विषवणे fk.—सोमं वान्त्या प्रशंसति hm<sup>1</sup>r (Śaṅguruśiṣya, Sāyaṇa), सोमोपान्त्या प्रशंसति bk, सोमपात्या प्र<sup>0</sup> f.

<sup>a</sup> Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it.

<sup>b</sup> According to a marginal note in h, *tu* has here the sense of *ca*: *tuś cārthe*: *tena colūkhala-samuccayaḥ*: *mantra-līṅga-saṃvādāt*. The Sarvānukramaṇī has *yac cid dhi aulukhalyau*, *pare* (7, 8) *mausalyau ca*.

<sup>c</sup> There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Harīścandra or the skin is stated to be lauded: *prajāpater harīścandrasya gntyā carmapraśaṃsā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramaṇī: see Śaṅguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101<sup>c d</sup> is quoted by both Śaṅguruśiṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*<sup>a</sup>: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सत्वेत्यु° MSS. and r.—चाश्विना तृचात् m<sup>1</sup>, चाश्विनात्तृचात् r, आश्विना तृचात् hfk b, आश्विनं तृचम् r<sup>5</sup>.—आश्विनादुत्तरः hr, आश्विनादुत्तरः m<sup>1</sup>, आश्विनेत्युत्तरं bfr<sup>6</sup> r<sup>7</sup>, आश्विने सुत्तरं fk.—कस्त उषस्यस् hd, कस्त औषस्यः r<sup>5</sup> r<sup>7</sup>, कस्त औषसस् b, कस्तु औषसस् fk, त्वन्य उषस्यस् r. The Sarvānukramāṇī has the form उषस्य here: परी तृचावाश्विनो-षस्यौ.—The end of the *varga* is here marked by २० in m<sup>1</sup> bfk.

<sup>a</sup> Confusion has been caused in the readings of the MSS. owing to the *pratīka* of the triplet being *āśvināu* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact *pratīka* *āśvināu* is here represented by *āśvinā*, which I have preferred to read before *tṛcāt*, as it is better that *uttaraḥ* should be immediately preceded by its ablative.

## 21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)<sup>a</sup> rejoiced in mind gave to Śunaḥśepa (the seer) a celestial car all made of gold.

सर्वं hdr, सर्वं bfk.

<sup>a</sup> Indra being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*: i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object<sup>a</sup> (*artha-vāda*).

यत्वं hr<sup>3</sup> fkr<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, यत्तम् b, सूक्तम् r.—एन्द्रे च hr, ऐं एतद्रे द्वे b, एन्द्रे द्वे f.—ऋते र्यवाद् hrb, ऋते र्यवाद् m<sup>1</sup>, कृते र्यवाद् fk.—°द्रस्यति तु hr, °द्रस्यन्ति b, °द्रस्य श fk.

<sup>a</sup> That is, the whole of RV. i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *yasyāṃ (devatāyāṃ) vadaty artha-vādān*.

105. (In) 'I invoke' (*hvaṃyāmi*: i. 35) one verse (1<sup>a</sup>) is to Agni, the next (1<sup>b</sup>) is addressed to Mitra-Varuṇa, the third (1<sup>c</sup>) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽग्रये r, पादो ग्रयो h, पादो मेयो m<sup>1</sup>, पाद ग्रये b, पादे स्ताप fk.—तृतीयो रात्रिसंस्तावः hdr, तृतीये रात्रिसंस्तावः m<sup>1</sup>, रात्रि सुता तृतीयेन b, रात्रिः सुता तृतीयेन r<sup>5</sup>, रात्री सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31–35)<sup>a</sup> the sage, the son of Aṅgiras<sup>b</sup>, after he had seen them, sang, on gaining the position of Hiranya-stūpa and eternal friendship with Indra.

पञ्चैतानि hdm<sup>1</sup>, पञ्चेमाति bfk r.—दृष्ट्वा hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दृष्ट्वा r.—प्राप्य hr, प्राप्तः bfk r<sup>5</sup>.

<sup>a</sup> Cp. Ārṣānukramaṇī i. 11.

<sup>b</sup> Loc. cit.: aṅgirasah sutah.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37–39) following this (beginning) 'Sporting' (*krīḷam*: i. 37) are to the Maruts<sup>a</sup>. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yaṃ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hrb, मरुतं f, °त k.—क्रीळं hdm<sup>1</sup>, क्रीलं r, क्रीलां fk, क्रीलं r<sup>7</sup>, कूलां b.—उत्तिष्ठ B, सूक्तमुद् hm<sup>1</sup>r: I have preferred the former\*reading because the Sarvānukramaṇī has उत्तिष्ठ . . ब्राह्मणस्यत्वम्.—The end of the *varga* is here marked by २१ in hm<sup>1</sup>fk, by २२ in b.

<sup>a</sup> The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramaṇī has *krīḷam* . . *mārutam* hi, that is, 'krīḷam (i. 37), as well as the two following, is addressed to the Maruts' (hi by the *paribhāṣā* meaning 'three').

## 22. Deities of RV. i. 41–47.

108. (the first, 1–3, and the third, 7–9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4–6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṃ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1–6), the third, however, not exclusively.

पौष्णं सं पूषन्षड्भ्यस् hm<sup>1</sup>, पौष्णं स पूषन्षड्भ्यस् r, पौष्णं स रौदृय षड्भ्यदिति f, पौष्णं सं रौदृय षड्भ्यदिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before<sup>a</sup> by the seer<sup>b</sup> that without an authoritative statement (*ādeśa*) the divinity

वरुणेनात्र hm<sup>1</sup>r, वरुणेनास्य B.—संस्वः hfk, संस्तुचः b, संस्वः r.—उक्तमत्रर्षिणा r, उक्तमत्यृषिणा bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 109<sup>cd</sup>-111 are wanting in A; m<sup>1</sup> has them as well as B.

<sup>a</sup> In iii. 39: *ādeśād daivatāṃ jñeyam . . . na śakyaṃ līngato . . jñātum*. <sup>b</sup> That is, by Śaunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*līnga*): yet in some places (*kvacit*) it (the deity) is stated<sup>a</sup>: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time<sup>b</sup> (with Agni).

संस्तुताः fkb, इति च स्तुताः r.

<sup>a</sup> This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*līngāt*). <sup>b</sup> These names all occur in i. 45. 1; but the Sarvānukramaṇī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragātha couplet<sup>a</sup> the Aśvins are (here)<sup>b</sup> praised with Dawn who bears her characteristic mark (*līnga-bhāj*)<sup>c</sup>. 'Here is Soma, O bounteous ones' (*ayaṃ somah sudānavah*: i. 45. 10<sup>cd</sup>)<sup>d</sup>

तिस्रः सौम्यो bm<sup>1</sup>, तिस्रः सौम्यौ fk, तृचः सौम्यो r. The Sarvānukramaṇī has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः.—य आप्रेये b, य अप्रेये r, य ये m<sup>1</sup>fk.—प्रगाथेनाश्विनौ स्तुतौ r, प्रगाथेमे श्विनौ b, प्रागाथिथि मे श्विनौ स्तुतौ fkb, प्रागाथातिमे धे श्विनौ स्तुतौ m<sup>1</sup>.—लिङ्गभाजा m<sup>1</sup>fk, लिङ्गभाजो b.

<sup>a</sup> That is, a couplet consisting of a bṛhatī and a satobṛhatī. <sup>b</sup> That is, in i. 44. 1, 2; cp. Sarvānukramaṇī: *ādyaḥ devco 'śvy-ṛṣaṣām ca*. <sup>c</sup> That is, she is mentioned by name (as well as the Aśvins and Agni). <sup>d</sup> As his pratika seems to be necessary, and 111<sup>ab</sup> looks as if it had been known to the author of the Sarvānukramaṇī (see critical note on *tisraḥ* and note <sup>b</sup>), the śloka is probably genuine.

112. is a hemistich which has the gods for its deities<sup>a</sup>. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska<sup>b</sup> thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112<sup>cd</sup> is wanting in A and m<sup>1</sup>.—यास्को r, यास्वौ b, स्का fk.—The end of the *varga* is here marked by २२ in bfk, after the next line (113<sup>b</sup>) in m<sup>1</sup>, not at all in h.d.

<sup>a</sup> Cp. Sāyaṇa, Introduction to i. 45: *ayaṃ soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivaḥ*.

<sup>b</sup> In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

### 23. RV. i. 48–60. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa<sup>a</sup> connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11–13) is destructive of disease (*rogaghna*)<sup>b</sup>.

सहोषसे hdm<sup>1</sup>, सहोषसे bfk r.—संस्तुतः bfk, संस्तुतम् hm<sup>1</sup> r.

<sup>a</sup> There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. <sup>b</sup> Cp. Sarvānukramaṇī: *antyas tṛco rogaghna upaniṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease<sup>a</sup>, while in a hemistich<sup>b</sup> (of the last stanza) there is hostility to foes<sup>c</sup>.

Among the Śatarcins is Savya<sup>d</sup> who is a form of Indra (*aindra*).

रोगापनुतिर् b, रोगापनुतिर्व<sup>5</sup>, रोगापनुद्वि r<sup>3</sup>, रोगपनुत्तिम् m<sup>1</sup>, रोगोपनुत्तिर् f, रोगोपनुद्विम् h, रोगोपनुवं r.—द्विषद्वेष r, द्विषद्वेष hm<sup>1</sup> bfk, (अर्धर्चं तु) द्विषद्वेषद् r<sup>5</sup>.—  
ऐन्द्रः सव्यः hdr, ऐन्द्र सव्य m<sup>1</sup>, ऐन्द्राख्यष्ट r<sup>5</sup>, एन्द्र सत्य b, व्य इ सत्य f, व्यवी षत्य k.

<sup>a</sup> Cp. Sāyaṇa's introduction to the triplet i. 50. 11–13, where he quotes the following śloka from Śaunaka:

उद्यन्नवेति मन्त्रोऽयं सौरः पापप्रणाशनः ।

रोगघ्नश्च विषघ्नश्च भुक्तिमुक्तिफलप्रदः ॥

<sup>b</sup> The second hemistich according to Ṛgvidhāna i. 19. 4: *uttamas tasya cārdharco dviṣaddveṣa iti smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnūś ca*.

<sup>c</sup> The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *saṃ ait tiṣyordhvamahasa (ādityena sahiyasa &c.)*.

<sup>d</sup> Savya being the seer of the group of seven hymns i. 51–57 (see Ārṣānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Aṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son<sup>a</sup>, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm<sup>1</sup>, इक्षितो b, इक्षंतो fk, इच्छन्तो r.—वज्येव hm<sup>1</sup>, वज्रेव r, अज्यय च fk, वज्ययो व b.—भूत्वर्षेः A, भूत्वर्षे m<sup>1</sup>, भूत्वर्षिः r, भूत्वर्षे fk.

<sup>a</sup> Cp. Sarvānukramaṇī: *aṅgirā indratulyaṃ putram ichann abhyadhyāyat: savya itindra evāsya putro 'jāyata.*

116. Now the seers in the first book are to be known as Śātarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)<sup>a</sup>.

चुद्रसूक्तमहासूक्ता hr bfk, Sarvānukramaṇī, चुद्रसूक्ता महासूक्ता m<sup>1</sup>, Ārṣānukramaṇī, Sarvānukramaṇī, r. r.—अन्ये hr, Sarvānukramaṇī, अन्ते b, अन्ये fk.—मध्यमाः hm<sup>1</sup> r bfk, Ārṣānukramaṇī, माध्यमाः Sarvānukramaṇī, ĀGS. iii. 4. 2 (शतर्चिनो माध्यमाः . . . चुद्रसूक्ता महासूक्ताः).

<sup>a</sup> Cp. Sarvānukramaṇī, Introduction ii. 2 (शतर्चिन आद्ये मण्डलेऽन्ये चुद्रसूक्तमहासूक्ता मध्यमेषु माध्यमाः); Ārṣānukramaṇī i. 2; ii. 1; x. 1: cp. BD., vol. i, p. 146; see Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāḥ*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

नू चिद्यत्तु h d m<sup>1</sup> r, न विद्य तु b, न विद्य तु f, न विद्यु न k.—वह्निमाग्नेयमुत्तरम् m<sup>1</sup> b f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, आग्नेयं तु ततः परम् r.—117<sup>cd</sup> and 118<sup>ab</sup> are wanting in hd.—The end of the *varga* is here marked by २३ in bfk, after the next line in m<sup>1</sup>.

#### 24. RV. i. 61–73. Eleven Khilas. RV. i. 74–89.

118. Then (come) three (61–63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vr̥ṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65–73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राण्यस्मै ततस्त्रीणि m<sup>1</sup> r, ऐन्द्राण्यस्मा त्रीणि b, ऐन्द्राण्यस्मा इत्रिणि fk.—शश्वदि वामिति hm<sup>1</sup> r, शश्वदिनानि तु f, शश्वदिनानि तु bk, षड् द्वैपदानि तु r<sup>5</sup> r<sup>7</sup>.

119. are ten addressed to the Aśvins<sup>a</sup>; (the hymn) ‘These’ (*imāni*: viii. 59)<sup>b</sup> is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the Sauparṇa hymns<sup>c</sup> are praised incidentally (*nipātastutiṣu*).

दशाश्विनानीमानीति rfk, दशाश्विनानीमानीती° hd, दशाश्विनानमानीती° m<sup>1</sup>, दशाश्विनानीमानि b.—इन्द्रावरुणयोः स्तुतिः r, °न्द्रावरुणयोः स्तुतिः hd, °न्द्रोलूखलयो स्थितिः m<sup>1</sup>, तदिन्द्रावरुणं विदुः fkb (cp. Sarvānukramaṇī on viii. 59: ऐन्द्रावरुणम्). Instead of this line r<sup>5</sup>r<sup>7</sup> read:

उपान्त्यं सप्तमे धर्चं न मैत्रावरुणं विदुः ।

—सौपर्णेयासु h b f k, सुपर्णेयासु m<sup>1</sup>.—याः काश्चिन् hr<sup>3</sup>bfr<sup>5</sup>r<sup>7</sup>, यास्ताश्चि k, काश्चिच्च r.—निपाता° hr, निपाता b, निपाता k, निपाताः fr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Here we have a collection of eleven Khila hymns, ten addressed to the Aśvins, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vāḷakhilya hymn of the RV. (viii. 59), the seer of which, according to the Sarvānukramaṇī, is Suparṇa and the deity Indra-Varuṇa. This collection is spoken of in the R̥gvidhāna i. 20. 3 as ‘the eleven purifying Sauparṇa hymns’ (*sauparṇāni pavitrāṇi sūktāny ekādaśa*). Of the ten Aśvin hymns we know only the pratikas of two, viz. *śaśvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and Sāyaṇa on AB. viii. 10. 4); cp. Meyer, R̥gvidhāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan nāsatyā yuvayor mahitoam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.

<sup>b</sup> The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, Prolegomena, p. 508. <sup>c</sup> I supply *deratāḥ* here, and take the meaning to be: whatever deities, except the Aśvins and Indra-Varuṇa, are mentioned in these eleven Sauparṇa hymns are only incidental (*nipātini*, not *sūktabhāj* or *ṛgabhāj*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74–79), ‘Going forth’ (*upaprayantāḥ*: i. 74. 1), are addressed to Agni; but the triplet ‘With golden locks, of air’ (*hiranyakeśo rajasaḥ*: i. 79. 1–3) is (addressed) to the middle Agni.

सूक्तानि आ° r, सूक्तान्या° hm<sup>1</sup> b, सूक्तानामा° fk.

121. Now ‘Thus’ (*itthā*: i. 80. 1) are five (80–84) addressed to Indra; in the (stanza) ‘Whatever’ (*yām*: i. 80. 16) Dadhyañc, Manu, and Atharvan are incidentally mentioned<sup>a</sup>. Then ‘They who forth’ (*pra ye*: i. 85. 1) are addressed to the Maruts,



इत्येति hd, इकथेति b, इच्छेति fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इत्येति r.—निपातिताः b fkr, निपातिनः hm<sup>1</sup>.—प्र ये ततः hrf, प्र येत्ततः k, थये ततः b, प्रयत्ततः m<sup>1</sup>.

<sup>a</sup> This follows Nirukta xii. 33, 34 (ou i. 80. 16): *dadhyañ . . atharvā . . manuḥ . . teṣāṃ nīpāto bhavaty aindryām ŗci*.

122. being four (85–88). ‘To us’ (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two <sup>a</sup> (stanzas here) are regarded as (in) praise of the gods (in general), both ‘To us, the auspicious’ (*ā no bhadraḥ*: i. 89. 1), ‘Of the gods’ (*devānām*: i. 89. 2), and again ‘What is auspicious’ (*bhadram*: i. 89. 8) up to (*yāvat*) ‘A hundred’ (*śatam*: i. 89. 9) <sup>b</sup>.

चत्वार्या नो hbr, चत्वार्यामौ fkr<sup>2</sup>.—वैश्वदेवे hm<sup>1</sup>, वैश्वदेवे r, वैश्वदेवेर् k, वैश्वदेवे fb, इति सूक्ते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>.—द्वे देवानां सुतिर्मते hd, द्वे देवानां सुतिर्मता r, द्वे (द्वे fk) देवानां सुतिर्मतः bfk, देवानां सुतिश्चत्तरा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>, द्वे देवानां सुतिं विदुः m<sup>1</sup>.—भद्रं r, रुद्रं hm<sup>1</sup>fk, रुद्र b.—यावच्छतं r, यावच्छतं hfk, यावच्छतं b.—122<sup>cd</sup> and 123<sup>ab</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २४ in hbfk, but in m<sup>1</sup> after 123<sup>b</sup>.

<sup>a</sup> I supply *rcau* here, and take *punaḥ* to indicate a repetition of *dve* (*rcau*). <sup>b</sup> There is no reference to these four stanzas in the Sarvānukramanī.

## 25. RV. i. 90–93. Order of hymn-groups in Maṇḍala i. 74–164.

123. In the triplet ‘The winds waft mead’ (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*) <sup>a</sup> desired; but in the (stanza) ‘Aditi is Heaven’ (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तृचे br, तृचो fk, तृचस् hm<sup>1</sup>.—मध्वपीष्यते r, मथपीष्यते fk, मथपीष्यते b, मथमिष्यते hdm<sup>1</sup>.—After 123<sup>ab</sup> r adds the following line (omitted in Am<sup>1</sup>bfk):

शान्दयथा शं न इत्येषा वैश्वदेवी ऋगिष्यते ।

—कथिता<sup>o</sup> hm<sup>1</sup>r, कथ्यते br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कथते fk.

<sup>a</sup> That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. ‘Thou, Soma’ (*tvam soma*: i. 91) is addressed to Soma; ‘These Dawns’ (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet ‘O Aśvins’ (*aśvinā*: i. 92. 16–18), to the Aśvins. ‘Agni and Soma’ (*agnīṣomau*: i. 93) is (in) praise of Agni associated with Soma.

ऋषसम् b, ऋषस्यम् hm<sup>1</sup>r, एषस्यम् fkr<sup>2</sup>, एधस्यम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—ससोमस्या° hdm<sup>1</sup>, च सोमस्य r, च सोमश्चा° fk, च सोमश्चा° b.

125. After Gotama (74-93) the son of Uśij (Kakṣīvat comes : 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dīrghatamas<sup>a</sup> (140-164): always (*śaśvat*) these two<sup>b</sup> (sets respectively); in this order (*evam*) is read (the text of the Rg-veda).

गोतमाद् hdr, गौतमाद् m<sup>1</sup>bfk, Anuvākānukramaṇī.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, 125<sup>ab</sup> reads as follows :

गोतमो नाम य ऋषिः कुत्स आङ्गिरसः परः ।

—शश्वत्ते द्वे एवमधीयते hm<sup>1</sup>r<sup>3</sup>, इति ते द्वे एवमधीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चेत्यमध्येतारस्त्वधीयते r<sup>5</sup>r<sup>7</sup>, चेत्यमध्येतारस्त्वधीयते b, सश्वत्यमध्येतारस्त्वधीयते f, सश्वत्यमध्येतारस्य वीयते k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk.

• That is, while the order of the Sākalaś is Gotama, Kutsa, Kakṣīvat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣīvat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalas, as shown by the form in which this śloka appears in the Anuvākānukramaṇī (see BD., vol. i, p. 146): *kutsāḥ dīrghatamā ity eṣa tu bāṣkalakaḥ kramaḥ*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. <sup>b</sup> Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the Rg-veda.

## 26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam* : i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas<sup>a</sup>.

A Three verses (8<sup>abc</sup>) of the stanza 'Foremost, O Gods' (*pūrvō devāḥ* : i. 94. 8) have the gods as their deities; then half of the last (stanza : i. 94. 16)

जातवेदस्यं hm<sup>1</sup>r, जातवेदसं bfr<sup>5</sup>r<sup>7</sup>.—षोऊश्चर्म hdm<sup>1</sup>, षोडश्चं r, षोऊशीचं f, षोलस्यर्थम् b.—126<sup>cd</sup> is found in hm<sup>1</sup>r, but is omitted in bfr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prākṛta*)<sup>a</sup>.

The last hemistich (i. 94. 16<sup>cd</sup>) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं h d, तत्पूर्वमुक्तं m<sup>1</sup>r.—वाच hm<sup>1</sup>r, सुताग्रा r<sup>1</sup>r<sup>4</sup>, सुताग्री r<sup>6</sup>.—तु वा षष्ठां r<sup>5</sup>r<sup>7</sup>, षष्ठां च b (one syllable short), षष्ठां hm<sup>1</sup>rf (two syllables short).—पादैस्तु तृभिः fk, पादैस्तु सृभिः b, पादैः सुतिभिः hm<sup>1</sup>r.—127<sup>ab</sup> in hm<sup>1</sup>r (wanting in b fkr<sup>5</sup>r<sup>7</sup>). In r<sup>5</sup>r<sup>7</sup>, the four pādas of the triṣṭubh stanza 126<sup>ab</sup> and 127<sup>cd</sup> have been turned into four anuṣṭubh lines as follows:

इमं कुत्स आङ्गिरसो ददर्श जातवेदसम् ।

पूर्वा देवास्ततो देवास्त्रिभिः पादैस्तु संस्तुताः ॥

षोडशर्चे तथा सूक्ते जगाद चतुरित्यसौ ।

अन्त्येऽर्धर्चे तु वा षष्ठां लिङ्गोक्तानां सुतो गणः ॥

Those MSS. also insert 125<sup>cd</sup> between the first and second of the above lines.

<sup>a</sup> There can be no doubt that 126<sup>cd</sup> and 127<sup>ab</sup> are a later addition of the A MSS., since they merely amplify 127<sup>cd</sup> which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. <sup>a</sup>In Bharadvāja, Grtsamada, Vasiṣṭha<sup>b</sup>, Nodhas<sup>c</sup>, Agastya<sup>d</sup>, Vimada<sup>e</sup>, Nabhāka<sup>f</sup>, Kutsa<sup>g</sup> there are no similar (*samānadhar-mināḥ*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

नोदर्का hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, नोदर्के b fkr.—वज्रदैवतेषु hm<sup>1</sup>, ऽदेवतेषु dbr, ऽदवतेषु f.—द्विदेवेषु h b f k, द्विदेवेषु m<sup>1</sup>.—समानधर्मिणः hm<sup>1</sup>r<sup>3</sup>b fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समानदेवधर्माः r.

<sup>a</sup> In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined.

<sup>b</sup> The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent.

<sup>c</sup> Seer of i. 58-64: 58, 60-64 end with the same refrain.

<sup>d</sup> Seer of i. 166-168 which end with the same refrain.

<sup>e</sup> Seer of x. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi vo made* . . .

*vivakṣase*. <sup>f</sup> Seer of viii. 39-41, through the whole of which runs the refrain *nabhaṅtām*

*anyake same.* The name, properly spelt Nābhāka (above, iii. 56; Ārṣānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. <sup>a</sup> Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auśasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Draviṇodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci<sup>a</sup>.

औषसायायये hd, औषसायये bfk, औषसायेये m<sup>1</sup>.—द्रविणोदसेऽयये hm<sup>1</sup>r, द्रविणोदशे वरं b, द्रविणोदशे वर fk.—वैश्वानरस्येति rfk, वैश्वानरस्येति ये hdr<sup>3</sup>, omitted in b.—r has उक्तम् after वैश्वानरीयम्.—129<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sāyana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer<sup>a</sup>: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapūṇi thinks that they increase by one<sup>b</sup> (in the number of their stanzas)<sup>c</sup>.

जातवेदस्यं m<sup>1</sup>br, जातवेदस्य fk.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m<sup>1</sup>, सूक्तं सहस्रमेक k, सूक्तस्य सहस्रामक b.—कश्यपार्थं m<sup>1</sup>r (Sarvānukramaṇī), कश्यपारिषं b, कश्यपा ऋषि fk.—130 is omitted in A. After 130 Mitra adds from one (r<sup>5</sup>) or two (r<sup>5</sup>r<sup>7</sup>) of his MSS. three lines not found in A or bfk r<sup>2</sup>:

दृचाद्या सहस्रचीनं सूक्तं नानाविधं भवेत् ।  
नवनवतिः पञ्चलक्षा ऋचः स्युः सचतुःशतम् ।  
नानादैवतमेकार्षं कन्दोभिश्चित्रमुत्पथम् ॥

<sup>a</sup> The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. <sup>b</sup> With the three interpolated lines in R cp. the śloka in Śaṅguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Śaṅguruśiṣya states that 'Sannaka himself has referred to these khilas in indexing the seer' (*rṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārṣānukramaṇī makes no mention of them. <sup>c</sup> Pādas acd, though ending like triṣṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vr̥ṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)<sup>a</sup>; there are (then) three (105-107) addressed to the All-gods, (beginning) 'The Moon' (*candramās*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgnī*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the R̥bhus.

The end of the *varga* is here marked by २६ in hm<sup>1</sup> bfk.

<sup>a</sup> The *Sarvānukramāṇī* states RV. i. 101. 1 to be *garbhasrāvīṇy upaniṣat*, and in Ṛgvidhāna i. 23. 3 it is described as *garbhāpramocanī*.

## 27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāvr̥kī*)<sup>a</sup> having cast Trita, who was following the cows, into a well<sup>b</sup>, carried off all the cows from thence<sup>c</sup>.

सालावृकी<sup>o</sup> r, शाला<sup>o</sup> hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup>, शला<sup>o</sup> b, शिक्का<sup>o</sup> f (cp. RV. सालावृक).—गाः सर्वास् hm<sup>1</sup> r, ताः सर्वास् B r<sup>3</sup>.—एवापजह्निरे r, एवोप<sup>o</sup> hd, एवो<sup>o</sup> m<sup>1</sup>, एवाथ bfk, एवाय<sup>o</sup> r<sup>5</sup> r<sup>7</sup>.

<sup>a</sup> Cp. RV. i. 105. 18: *aruṇo mā sakṛd vr̥kaḥ pathā yantaṁ dadarśa hi*. <sup>b</sup> Cp. RV. i. 105. 17: *tritah kūpe 'vahitah*. <sup>c</sup> On the story of Trita in the well cp. Geldner, *Vedische Studien*, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Bṛhaspati heard that (call)<sup>a</sup>.

स तत्र सुषुवे सोमं hm<sup>1</sup> r, तत्र सोमं सुषावासी b fkr<sup>5</sup> r<sup>7</sup>.—चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m<sup>1</sup> fk, चावहयन् h.

<sup>a</sup> The words *tac chuśrāva bṛhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuṇa and of Aryaman ?

आगच्छतोऽथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानथ तान् m<sup>1</sup>.—तत्त्वतः m<sup>1</sup>, तत्त्वत् b, तत्त्वत् r, तत्त्वं fk.—सर्वदृक्त्वं m<sup>1</sup>, सर्वदृक्त्वं fb, सर्वदृक्त्वं k, सर्वं दृक्त्वं r.—क्व m<sup>1</sup> fk, क्व b, च r.—वरुणस्वार्थम्ण r, वरुणस्वार्थमूष्णे b, वरुणस्वार्थम्णैः f, कूप-

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकाभिर् r, कूपे कृनाभि m<sup>1</sup>fk, दुपे कृताभिर् b. — व्रणितान्यङ्गान्येवामवेन्म b, व्रणितान्यङ्गान्येवामवेन्म b, व्रणनान्यङ्गरेवामवेन्म fk, व्रणानासङ्गरेवामवेन्म m<sup>1</sup>. — सर्वानहं m<sup>1</sup>r, सर्वानह bf, सर्वजह k. — °को न पश्यति bfr, °को न विंशतिः m<sup>1</sup>.

136. The three troops<sup>a</sup> of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवगणास् m<sup>1</sup>br, °देवा गणास् bfk. — जग्मुस्त्रितस्य hdm<sup>1</sup>, जग्मुस्ते तस्य r, आजग्मुस्त्रितस्य bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. — The end of the *varga* is here marked by २७ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

## 28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etai*) with the last triplet (i. 105. 16-18)<sup>a</sup> of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्पतिस्त्रितस्यैतत् hm<sup>1</sup>r, बृहस्पतिस्त्रितस्यैतं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, बृहस्पतेस्त्रितस्यैतत् f, बृहस्पतेति तस्यैतत् b. — सूक्तस्य hm<sup>1</sup>bfk, सूक्तेन r.

<sup>a</sup> It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āṅgūṣa*.

138. (The verse) 'I praise' (*ile* : i. 112. 1<sup>a</sup>) is to Heaven and Earth, the next verse (1<sup>b</sup>) is addressed to Agni; the remainder of the hymn (112. 1<sup>cd</sup>-25) should be (regarded as) addressed to the Aśvins<sup>a</sup>. 'This' (*idam* : i. 113) is (in) praise of Night and Dawn.

°पृथिव्योर् br<sup>5</sup>r<sup>7</sup>, °पृथिव्यौर् fk, °पृथिव्याव् hdm<sup>1</sup>r. — °लेति आमेयः r, °लेत्वामेय b, °लेचेत्वामेयः r<sup>6</sup>r<sup>7</sup>, °लेत्वादामेयः hdm<sup>1</sup>, °लेत्वाग्रयनि fk. — रात्र्युषसोः m<sup>1</sup>r, °सो fk, °स h, रात्रिषषस्ये b.

<sup>a</sup> Cp. the quotation in Śaṅgurusīṣya (p. 93) from the Devatānukramaṇī: *ile dyāvā-pṛthivyor ādyaḥ pādah paro 'gnaya āśvinam tac ca sūktam*.

139. 'These' (*imāh* : i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram* : i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं सौर्यं  $hm^1 r^1 r^4 r^6$ , ततः सौर्यं  $bfkr$ .—त्वन्मे न्या  $Am^1$ , त्वन्मे अर्धर्ग  $r$ , त्वन्मे अर्धर्ग  $fk$ , त्वन्मे अवर्ग  $b$ . The reading of A is supported by the *Sarvānukramaṇi*: *antyā duḥ-svapnānāśini*; cp. also *R̥gvidhāna* i. 25. 1; *Sāyaṇa* on i. 120. 12; *Pischel, Vedische Studien*, i, p. 1.—नाशनी  $Ak$ , °नाशनी  $fb$ .

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*pr̥thuh*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*pr̥ataḥ*: i. 125) the seer lauds the gift of Bhāvya<sup>a</sup>.

प्रौषसे पृथुर्त्तरे  $hdm^1$ , प्रौषसे पृथुर्त्तरे  $r$ , प्रयुवः पृथुर्वै अर्थाषसे  $b$ , यवः पृथुर्वै अर्थाषसौ  $fk$ .—दानं च  $hm^1 r$ , दानं तु  $bfkr^5 n$ .

<sup>a</sup> 140<sup>cd</sup>-150 are quoted in the *Nītimañjarī* on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kaksīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in *Nirukta* ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kaksīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the *Svarasāmans*<sup>a</sup>.

काक्षीवतं कदित्येति  $hdm^1$ , काक्षीवतं कदित्याति  $r^1 r^3 r^4 r^6$ , काक्षीवतं वादित्वे  $b$ , काक्षीवतं वादित्वेति  $fk$ , काक्षीवता विदित्वेति  $r$ .—141<sup>cd</sup> and 142<sup>ab</sup> omitted in  $fk$ ; 141 omitted in  $n$ .—परोचं  $hdr$ , परोचे  $br^5$ .—The end of the *varga* is here marked by २८ in  $hdm^1 b$ , but after 141<sup>b</sup> in  $fk$ .

<sup>a</sup> It is mentioned as *parokṣavaiśvadeva* in the *Kauṣītaki Brāhmaṇa* xxiv. 9 (one of the sections on the *Svarasāmans*); cp. below, v. 44, 45.

## 29. Story of Kaksīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher<sup>a</sup> (and) going home, as we are told (*kila*), Kaksīvat fatigued on the way fell asleep within the forest.

खनिलयं  $hdb r$ , खं निलयं  $n$ .—किल  $hdm^1$ , प्रति  $br$ .—142-153 wanting in  $r^1 r^4 r^6$  (142<sup>b</sup> and 153 both end with the word किल).

<sup>a</sup> That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो *hm<sup>1</sup>rn* (d), भावयव्यसुतो *b*, भावयव्यसुतो *fk r<sup>5</sup>n* (a b). The reading ०सुतो is supported by Sāyana (on RV. i. 125. 1, where the story of Kaksīvat is told), who calls Svanaya भावयव्यस्य पुत्रः 1.—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

• 144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अथिनं *hdfr*, अथिन *k*, आचिनं *b*, आहिनं *n*.—०गोचाविरोधतः *hdbfkr*, ०गोचाविरोधतः *n*.

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, ‘O king, I am of the race of Aṅgiras ;

ततः *hdm<sup>1</sup>*, तदा *b fkr*, तथा *n*.—145<sup>cd</sup> and 146<sup>ab</sup> are omitted in *r<sup>5</sup>*.

146. ‘I am a son of the seer Dirghatamas, son of Ucathya, O king.’ Thereupon he (Svanaya) gave him ten maidens decked with ornaments <sup>a</sup>,

कन्या *b fkr<sup>5</sup>n*, कन्यां *hdm<sup>1</sup>r*.—दशभारविभूषिताः *b*, दश भारविभूषिताः *n*, दश भारविभूषिता *fk*, दश भारसमन्विताः *r<sup>5</sup>*, दिव्याभरणभूषिताम् *hdm<sup>1</sup>r*.—The reading कन्या दश is preferable, as apparently based on the words वधूमन्तो दश रथासः (interpreted as ‘ten chariots with maidens’) in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतश्च रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्यां) to Kaksīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in *b f*, not in *hm<sup>1</sup>k*.

<sup>a</sup> Or, according to A, ‘(his) daughter decked with heavenly ornaments’ (see critical note).

### 30. Story of Kaksīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens<sup>a</sup>, money and (utensils of) inferior metal <sup>b</sup>, goats and sheep.

रथांश्चावान् *b*, रथान्श्चावान् *d*, रथांश्चावी *b*, रथांश्चास्य *r<sup>5</sup>n*, रथांश्चास्य *fk*, रथान्श्चान् *r*, रथान्दिव्यान् *m<sup>1</sup>*. (The word श्चावान्, occurring in RV. i. 126. 3, would easily



be corrupted: cp. b.)—वीडङ्गान् वै hdm<sup>1</sup>r, द्वीनसैश्च b, द्वीपिनो श्वैः r<sup>5</sup>n, द्वीपनौ श्वैः fk.  
(The word *vidvaṅga* does not occur in RV. i. 126. 3, but is an epithet of *aśva* in RV. i. 118. 9.)—धनकृष्यं hdm<sup>1</sup>fk, धनकृष्यं r, धनं कृष्यं bn, धनं कृष्यं r<sup>5</sup>. (I have preferred *धनकृष्यं* as a dvandva owing to the following *अजाविकम्*, and because this reading occurs in B as well as A.)

<sup>a</sup> The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantah* in RV. i. 126. 3. Cp. critical note on *kanyā daśa* above, 146. <sup>b</sup> A similar distinction between *dhana* and *kṛpya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth<sup>a</sup>.

वृषभाणां च hdm<sup>1</sup>r, ऋषभाणां bfk, शतमश्वानां r<sup>5</sup>n.—एतदुत्तरसूक्तेन hdm<sup>1</sup>r, एतत्तदुत्तरे सूक्ते r<sup>5</sup>n, एतत्तदुत्तरे सूक्ते b, एवं तदुत्तरे सूक्ते fk.—शतमित्यादिनोदितम् hdm<sup>1</sup>r, शतमित्यादि चोच्यते r<sup>5</sup>, वोच्यते b, सूच्यते fk, °षूच्यते n.—The line 148<sup>cd</sup> occupies this position in B and n, but in A and m<sup>1</sup> it comes after 150, its place at 148<sup>cd</sup> being taken by the following line in A and m<sup>1</sup>:

गवां सहस्रं षष्टिश्च<sup>b</sup> सर्वाः खल्वरिधायसः । <sup>b</sup> hdm<sup>1</sup>, षष्टीश्च r.

This line must be spurious, as it repeats the sense of 149<sup>cd</sup>, which is common to A and B. Its inclusion would, moreover, give five and a half ślokas to the *varga* instead of five. The line 148<sup>cd</sup> is more appropriate here, as it interrupts the sense after 150.

<sup>a</sup> Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows<sup>a</sup>—

गवां चैव br, गवांश्चैव hdm<sup>1</sup>fk.—षथ्यपाधिकम् br<sup>5</sup>, षथ्यताधिकम् m<sup>1</sup>, षथ्यथाधिकम् hfr, षथ्यथादिकम् n.—149, 150 omitted in d.

<sup>a</sup> The text of the hymn (i. 126. 2, 3) has *niṣkāṇ chatam aśvān . . vadhūmanto daśa rathū-saḥ . . . ṣaṣṭiḥ sahasram . . gavyam*.

150. Kakṣīvat, who obtained<sup>a</sup> (all this) from Svanaya Bhāva-yavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

प्रातः hm<sup>1</sup>rbfk, ततः r<sup>5</sup>n.—The end of the *varga* is here marked by ३० in bfk m<sup>1</sup>, not in hd.

<sup>a</sup> The accusatives in 149 are of course governed by this verb.

**31. Gifts of kings. Nārāśaṃsī stanzas. Opinions regarding i. 126. 6, 7.**

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguh* : 125. 2).

The three ślokas 151-153 are found in hdr<sup>3</sup>m<sup>1</sup> only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the *Sarvānukramaṇī*), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kakṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kakṣīvat's father, being pleased with the wealth Kakṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kakṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काक्षीवंतं m<sup>1</sup>, कक्षीवंतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ* : i. 125. 1) had been uttered (by Kakṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguh* : i. 125. 2).

प्रातरित्युक्ते m<sup>1</sup>, प्रातरित्सूक्ते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*)<sup>a</sup>, as the praise of kings (is expressed) by them in the ten books (of the *R̥g-veda*)<sup>b</sup>.

यामिः hm<sup>1</sup>r, यानि bfk.—राक्षां hm<sup>1</sup>r, राक्षा bkr<sup>5</sup>.—प्रतीयाद् hdr, प्रतीयात् r<sup>5</sup>r<sup>7</sup>, प्रतीयात् k, ता प्रतीया b.—दाशतयिषु hdr, दाशतयिषु m<sup>1</sup>, (सुती) दृष्टा यामु वरिष्ठ r<sup>5</sup>r<sup>7</sup>, दृग्दरिश् b, दृग्दरीश् fk.

<sup>a</sup> Otherwise called 'Praise of Gifts' (*dānastuti*): on the relation of the latter to Nārāyaṇī stanzas cp. Bloomfield, Hymns of the Atharva-veda, SBE. xlii, p. 688 f.

<sup>b</sup> After 154 m<sup>1</sup> adds the following three lines (=iii. 82):

विभक्तस्तुति तद्विद्याद् बह्वृष्ववड्वच्च तत् ।  
आशीर्विदेषु संज्ञासु कर्मसंस्थासु देवताः । ७०  
बह्व्या ह बह्ववयव द्विपदे यत्र संस्तुते ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife<sup>a</sup>. Śākapiṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā<sup>b</sup>.

संप्रवादो वृचेन hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्वे ऋचौ संप्रवादः fk, द्वे रिचौ संप्रवादः b, द्वौ ऋचौ संप्रवादः r.—संप्रवादं r, संवादं bfk, संप्रवादो hdm<sup>1</sup>.—रोमशयेन्द्रराक्षोर् hm<sup>1</sup>r, अस्यामथवैव ताभ्याम् bfk, अथ स्या अथ चैव ताभ्याम् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Pischel, Vedische Studien, vol. i, p. 1. <sup>b</sup> iii. 155-iv. 3<sup>ab</sup> are quoted in the Nītimañjarī on RV. i. 126. 6, 7.

156. Śakatāyana thinks that in this couplet there is a story of a husband and wife<sup>a</sup> (in connexion) with Indra. Brhaspati gave his daughter<sup>b</sup>, Romaśā by name, to king Bhāvayavya.

वृचेऽस्मिन् m<sup>1</sup>r<sup>3</sup>, वृचेऽस्मिन् b, वृचेस्तस्मिन् hd, त्वृचेऽस्मिन् r.—156<sup>ab</sup> is omitted in fk.—सुतां hm<sup>1</sup>r, स तां fkr<sup>2</sup>r<sup>5</sup>, च तां n.—रोमशां r, रोमसां b, रोमशा hdm<sup>1</sup>, येमशा k.—राक्षे hrh, राक्षो fk.—The last pāda is repeated in b only.—The end of the *varga* is here marked by ३१ in m<sup>1</sup>bfk, by २९ in hd.—After इति बृहदेवतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

<sup>a</sup> According to the Sarvānukramaṇī, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Sāyaṇa on i. 126, introduction, and on stanzas 6 and 7.

<sup>b</sup> Sāyaṇa also, on i. 126. 7, states that Romaśā was the daughter of Brhaspati.

## 1. Romaśā and Indra. RV. i. 127–136. Praise in the dual.

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm<sup>1</sup>r, तत्सर्वं Bn.—०गमाशु hm<sup>1</sup>r, ०गमाथ bfn.—०सहायः hm<sup>1</sup>bfn, ०सुहायः r, ०समेतः n.—प्रीत्यार्चयन्तं hdr, प्रीत्यार्चयं तं m<sup>1</sup>, प्रत्यार्चिवं तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितस्तद् n, प्रत्यर्चितोऽसौ r<sup>5</sup>r<sup>7</sup>.—विधिर्नैव राजा hm<sup>1</sup>r, विधिना च राजा br<sup>5</sup>r<sup>7</sup> (०ज b), विधिना च राज्ञा fkn.

2. And the daughter of the Aṅgiras (Bṛhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm<sup>1</sup>r, दृष्टा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दृष्टा bfn.—ववन्दे hdfk, च वन्दे r, वदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'<sup>a</sup>. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

बालं hdf, बालं bk.—तं hbk, तां r.—जगाद् उपोप मे r, जगादोपोप मे hdm<sup>1</sup>, जगादोपेप मे f, जगादो योप मे b.—०या सांत्य hdm<sup>1</sup>, सांत्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०या शांब b, ०या शांच fk, ०यर्चाथ r.—प्रहृष्टः सो न्वब्रजत् hdm<sup>1</sup>, प्रहृष्टोवाचब्रजत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्रहरिषादन्वब्रजा b, प्रहरिषादध्व्रत f, प्रहर्षादन्वब्रजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहर्षाद्, which leaves the sentence without a verb.—साथ hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, सोऽथ fkr.—पतिं पतिव्रता hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पतिं तु साब्रवीत् r, पतिं ब्रवीत् b, पति ब्रवीत् fk.

<sup>a</sup> The quotation from the BD. in the Nītimañjarī on RV. i. 126, 6, 7 ends with this line (3<sup>ab</sup>).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129–133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पञ्चैन्द्राणि  $m^1r$ , पञ्चैन्द्राणि  $hd b f k r^5 r^7$ .—०वृगव  $hm^1r$ , ०वृगेका  $r^5 r^7$ , ०द्रं त्रिगव  $b$ , ०द्रं त्रिग च  $f$ .—०पर्वती  $b f k r$ , ०पर्वता  $h d m^1$  (as part of the pratika).—त्विन्द्रं  $hm^1$ , इन्द्रं तु  $b f k r$ , त्विन्द्रं तु  $r^1 r^4 r^6$ .—मेन इह यास्तः  $hm^1 r^1 r^4 r^6$ , मेने यास्त  $f k$ , मेने यास्ता  $b$ , मेने यास्त एकं  $r$ .

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*divrat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*: i. 134. 1) there are nine<sup>a</sup> (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

ऋचु सुतः  $hm^1 r^1 r^4 r^6$ , सूयेतर्चु  $r$ , सूयेतर्ची  $b$ , 5<sup>ab</sup> omitted in  $f k$ .—पर्वतवद्भि यज्ञो  $m^1$ , पर्वतवद्भि यज्ञो  $r^1 r^4 r^6$ , पर्वतवृद्धियज्ञो  $hd$ , पर्वतो विद्धि वज्रो  $b$ , पर्वतो विद्धि वज्रो  $r$ .—द्विवत्सुती  $m^1r$ , द्विवत्सुती  $hd$ , द्विवत्सुतो  $b$ .—चेन्द्रमाङ्गः  $h d m^1$ , चन्द्रमाङ्गः  $r^1 r^4 r^6$ , चेन्द्रमाहः  $b$ , चेन्द्रमाह  $r$ .—आ त्वा वायोर्ध्व  $b$ , आ त्वा नव  $r^1 r^4 r^6$ , आ त्वा वायोर्ध्वा  $f k$ , आ त्वा वायोश्चाथ  $h d r^3$ , आ त्वावयोर्थाथ  $r$ , आ त्वा यावो चाथ  $m^1$ .—The end of the *varga* is here marked by १ in  $hd b f k$ , not in  $m^1$ .

<sup>a</sup> The Sarvānukramaṇī shows that *nava* must be read: *ā tvā śaṣṭi vāyavyaṃ tu . . stīrṇam nava, caturthyādyaḥ pañcagindryaś ca*, 'ā tvā has six stanzas; it, as well as the following (*tu*), is addressed to Vāyu; *stīrṇam* (136) has nine stanzas; the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).'

## 2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6. There five (stanzas: i. 136. 1-5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned<sup>a</sup>, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasi*), are praised together (*saṃstute*)<sup>b</sup>, (each) in a verse<sup>c</sup> (*padā*), and the gods (are praised) with a hemistich (*7<sup>ab</sup>*); the rest (*7<sup>cd</sup>*) is distributed (in praise)<sup>d</sup>.

पञ्च वरुणमित्रदेवा  $hb k$ , पञ्च वरुणं मित्रदेवा  $r$ .—दिवादिभ्यः  $h d r$ , दिभ्यः  $b f k$ , द्विभ्य आद्याः  $r^5$ .—परि द्वे  $b f k r$ , पदे द्वे  $h d m^1$ .—द्वे द्वे पदे  $hm^1 r$ , द्वे परि  $b f k$ , द्वे वा परि (संस्तुती)  $r^5$ .

<sup>a</sup> *Divādiḥyāḥ kathitābhyāḥ pare dve*; the Sarvānukramaṇī has *antye liṅgoktadevutye*.

<sup>b</sup> This does not mean, as the text of the hymn shows, praise in the dual (*saṃstuti*) as

opposed to *vibhakta-stuti* (cp. Nīrūkta vii. 8, and above, i. 117). <sup>c</sup> That is, Rodasī (dual) in 6<sup>a</sup>, Mitra, Varuṇa in 6<sup>b</sup>, Indra, Agni in 6<sup>c</sup>, Aryaman, Bhaga in 6<sup>d</sup>. <sup>d</sup> That is, Agni, Mitra, Varuṇa are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities<sup>a</sup>.

असु श्रीष्ट b fkr<sup>5</sup>, एतसूक्तं hm<sup>1</sup>r.—०देवतेषु hm<sup>1</sup>r f k, ०देवतेषु b.—The Sarvāṇu-kramaṇī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm<sup>1</sup>r.

<sup>a</sup> It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśah*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs<sup>a</sup>, stanzas with two verses (*dvaipadāḥ*) or with three (*traipadāḥ*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्ध्वचः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, संस्तवः r, संस्तव b f k.—पादर्धर्चा b f k, पादा अर्धर्चो h d, पादा अर्धर्चो m<sup>1</sup>, अर्धर्चो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> and अर्धर्चा r (both without पादा).—त्रैपदाश्च hm<sup>1</sup>r, चैवदाश्च b, (स्)वैश्वदाश्च f.—वैश्वदेवाः hm<sup>1</sup>r, ०देव्या b f k, ०देव्यः r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. above, ii. 133: *pādaṃ vā yadi vārdharcam ṛcam vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Brhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself<sup>a</sup> by

proclaiming his own origin among them. For this reason<sup>b</sup> some disagree in regard to this (stanza, saying), that Indra-Agni<sup>c</sup> are at the same time (*tu*) incidentally praised (*nipāta-bhāṅ*) in it.

दध्यङ् ह मे hd, दध्यङ् ग m<sup>1</sup>, दध्यङ् मे r, दह मे bfk.—ऽस्यामात्मानं वा तेषु r, स्यामात्मायं वा तेषु bfk, वायवीयः स्त्रीति Am<sup>1</sup>.—शशंस जन्म Am<sup>1</sup>, शंस स्वजन्म b, शंस-  
न्त्वजन्म r, संसत्वजन्म fk.—तस्यां तु bfk r, स्वेव hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (one syllable short).—The end of the *varga* is here marked by २ in hdbfkm<sup>1</sup>.

<sup>a</sup> The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śaśaṃsa* is used along with the present *stauti*. <sup>b</sup> *Tasmād* seems to mean : since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. <sup>c</sup> The Sarvānukramaṇī simply states Indra-Agni to be the deities of the stanza.

### 3. Story of the birth of Dīrghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhṛgu<sup>a</sup>.

<sup>a</sup> This and the next four ślokas (11-15) are quoted in the Nītimañjarī on RV. i. 147. 3.

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him :

कनीयान् hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यवीयान् br, अत्रवीद् fkn.—प्रत्यभाषत Am<sup>1</sup>, प्रत्यषेधत fkrn, प्रत्यषेवत b.

13. 'Here am I previously engendered ; you must not cause a commingling of seed.' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रप्रतिषेधं hm<sup>1</sup>r, तं शुक्रप्रतिष्ठानं r<sup>5</sup>, तं शुक्रप्रतिधातं bn, ते शुक्रं पतिष्ठानं fk.—  
न ममर्ष बृहस्पतिः hm<sup>1</sup>r, बृहस्पतिर्मर्षयत् fkr<sup>5</sup>n, बृहस्पतिर्यमन् b.

14. (So) he addressed the embryo : 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dīrghatamas (Long Darkness).

तं गर्भं hdm<sup>1</sup>r, गर्भं तं bfk n.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

भ्यतपहेवान्  $hm^1r^4bfkr^2$ , भ्यवद्देवान्  $r^3r^5r^7n$ , ऽत्यतपन्नोकान्  $r$ .—अकस्माद्  $hm^1r^3b$   $fkr^2r^5n$ , एतस्माद्  $r$ .—तन्नेत्रे  $m^1$ , तं नेत्रे  $hdb$ , वन्नेत्रे  $fk$ , (देवा सु) ता नेत्रे  $r$ , तस्यासी  $r^1r^4r^6$ .—सः  $hdbfk$ , इ  $m^1$ , च  $r$ .—The end of the *varga* is here marked by ३ in *bf*, not in  $hdm^1k$ .

#### 4. Hymns revealed to Dīrghatamas: RV. i. 140–156.

16. With four<sup>a</sup> (hymns beginning) 'To him seated on the altar' (*vedīśade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhah*: i. 142) is an Āprī hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145–150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

ब्रमित्यग्नेः पराणि षट्  $br$ , षड्भिः त्वयि तमित्यतः  $r^1r^4r^6$ , प्राष्टावग्नेः पराणि च  $hm^1r^3$ .

As all the MSS. have चतुर्भिर्, i. e. 140–144 (deducting 142, the Āprī hymn), the reading of B (तम् and षट्) must be right; that of A (प्र, 143, and अष्टौ, 143–150) would include 143, 144, which have already been mentioned.—16<sup>ab</sup> is omitted in *f*, the whole of 16 and 17 in *k*.

<sup>a</sup> That is, i. 140, 141, 143, 144. An Āprī hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151–153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

सूक्तेर्  $br$ , सूक्ते  $fm^1$ , सूक्ते  $hd$ .—मैचीम्  $m^1$ , मैची  $hbfr$ , मिची  $d$ .

18. either Aditi or Agni; for (its) character is evidently such<sup>a</sup>. Śaunaka, however, thought that both in Kutsa<sup>b</sup> and here Aditi means Agni only<sup>c</sup>.

दितिं त्वेव  $hdm^1r$ , दितिं यास्तुः  $br^5r^7$ , द्विती यास्तु  $fk$  (i. e. the reading of B is यास्तुः for त्वेव in A).—कुत्से चेह  $hm^1rb$ , कुत्से वेह  $fk$ , कुत्सो वेह  $r^5r^7$ .—18<sup>b</sup> = v. 87<sup>b</sup>, vi. 94<sup>b</sup>, viii. 62<sup>d</sup>.

<sup>a</sup> That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' <sup>b</sup> That



is, in RV. i. 94. 15.

<sup>c</sup> Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasāṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19<sup>ab</sup> in the text is that of hm<sup>1</sup>r, ऋषिरयेः प्रसक्तत्वाद्दृष्टापीनन्वी-  
कीर्त्तयत् r<sup>5</sup>, ऋषिरत्रिप्रसक्तत्वा दृष्टायान्वकीर्त्तयत् b, ऋषिरत्रिप्रसक्तत्वा दृष्टा या त्वम-  
कीर्त्तयेत् fk (°प्रकाशत्वा k).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वञ्च तिस्रिभिर् hd (cp. Sarvānukramanī ऐन्द्रश्चायस्त्रुचः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वञ्चतस्रिभिर् m<sup>1</sup>r<sup>3</sup>, ता वां चतस्रिभिर् r<sup>5</sup>r<sup>7</sup>, वा चा चतस्रिभिर् bfk, प्र वः पान्तं चतुर्भिस् (तु) r. Here we see not only how easily चतस्र° is substituted for च तिस्र°, but the masc. form चतुर्भिः for the fem. चतस्रभिः in the BD.—ऋग्भिर् hm<sup>1</sup>r<sup>3</sup>bfkr<sup>5</sup>r<sup>7</sup>, तु r.—ता वामितृचि hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, वाक्वमितृचि fk (°त्यचि k), ऋषिस्त्वितृचि r.—The end of the *vargu* is here marked by ४ in hdbfk, not in m<sup>1</sup>.

### 5. Story of Dīrghatamas (continued).

21. <sup>a</sup> His attendant slaves, being weary, bound the aged and blind Dīrghatamas and cast him down <sup>b</sup> into the waters of the river.

परिचारिणः hm<sup>1</sup>r, परिचारकाः Bn.—वध्वा hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वथा b, अथ r, -न्नी fk, अपी n.—अवाद्ध्युः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (RV. i. 158. 5), अपाद्ध्युः hm<sup>1</sup>fkn, उपाद्ध्युः r, आद्ध्युः b.

<sup>a</sup> The following four and a half ślokas (21-25<sup>ab</sup>) are quoted in the Nītimañjarī on RV. i. 18. 1 and i. 158. 5; cp. Sāyaṇa on RV. i. 158. 3, 4. <sup>b</sup> Cp. RV. i. 158. 5: *dāsā yad iṇ susamubdham avādhyuḥ*; cp. Nirukta iv. 6: *tritāṇi kūpe 'vukitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast <sup>a</sup>.

चैतनो  $hm^1r$  (= RV. i. 158. 5), चैतनो  $r^1r^4r^6$ , चैत  $fk$ , चैतनो  $b$ .—अपाहनत्  $hdr$ , उपाहनत्  $m^1$ , अपाहत  $fk$ , अपातह  $b$ , अपाहरत्  $n$ .

\* Cp. RV. i. 158. 5: *śiro yad asya traitano vitakṣat, svayaṁ dāsa uro aṁsāv api gḍha*.

B 23. Now Dirghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

• महता  $Bn$ , सहसा  $m^1$ .—वृतं  $m^1r^2r^5r^7n$ , वृतां  $fk$ , वृतः  $b$ .— $^0$ न्युदक्षैव  $r^2r^5r^7$ ,  $^0$ न्युदक्षैव  $fk$ ,  $^0$ न्युदक्षैव  $b$ ,  $^0$ न्युदक्षैव  $m^1$ .—तत्तोदोन्मोहित  $b$ , ततोदोन्मोहितो  $r^2r^5r^7$ , तत्तोदोन्मोहिति (भृशम्)  $m^1$ , तत्तोदोन्मोहिति (भृशम्)  $fk$ , न तु दानहतो  $n$ .—This śloka is omitted in  $hdr$ , but is found in  $b f k r^2r^5r^7m^1n$ .

24. Now the currents (*nadyah*)<sup>a</sup> threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed<sup>b</sup> in the house of the king of Aṅga. Through desire of obtaining a son,

तत्प्र  $b$ , तं नृपं  $r^5r^7n(g)$ , तत्प्र  $fn(ab)$ , तनयं  $n$ , नद्यः सर्वाः  $hdm^1r$  (नद्यः occurs in RV. i. 158. 5). That नद्यः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after तु, and then the augment in समुदक्षिपत्) is highly probable.—समुदक्षिपत्  $fkr^5r^7n$ , समुदक्षिपत्  $b$  (the plural changed to the singular probably owing to the loss of the plural नद्यः), समुत्खिदन्  $hdm^1r$ . The form उदक्षिपन् occurs again below, iv. 88.—युक्तां  $m^1r^2r^5r^7$ , युक्तो  $b$ , युक्तम्  $fk$ , दासीम्  $n$ .—<sup>24</sup><sup>cd</sup> is wanting in  $hdr$ , but is to be found in  $Bm^1n$ .

<sup>a</sup> Cp. RV. i. 158. 5: *na mā garan nadyo mātṛtamāḥ*, 'the most motherly streams did not swallow me up.'

<sup>b</sup> I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dīrghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kaksīvat and others.

राज्ञा  $m^1r^2r^5r^7n$ , राज्ञां  $b f k$ .—प्रहितां दासीं भक्तां  $r^2r^5r^7$ , प्रहिता दासी भक्ता  $m^1 b f k$ , प्रहितां ज्ञात्वा शुद्धां  $n$ .—मत्वा महातपाः  $r^2r^5r^7$ , मत्वा मतपाः  $b$ , मत्वा मतयाः  $f$ , मत्वा रमे तथा  $m^1$ , (ज्ञात्वा) रमन्मुनिः  $n$ .—<sup>25</sup><sup>ab</sup> not in  $hdr$ , but in  $Bm^1n$ .—जनयामास चोत्थाय  $hdr$ , सोऽजीजनद्दश सैकान्  $b f k r^2r^5r^7$  ( $^0$ काद्  $r^2r^5r^7$ ), सा च कक्षीवतं जज्ञे  $n$ .—<sup>25</sup><sup>cd</sup> omitted in  $m^1$ .—The end of the *varga* is here marked by  $y$  in  $hdb$ , by  $ḍ$  in  $f$ , not at all in  $m^1k$ .—In  $hd$  the *varga* has only three ślokas.

## 6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two Aśvins: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

तुष्टाव चैव  $hm^1r$ , तुष्टाव विव  $bfk$ , तुष्टावेति व  $f$  (सुताभ्याम्)  $r^5r^7$ .—ॐयौ तु  $hm^1r$ , ॐयौ ते  $b$ , ॐयौ त  $fk$ , ॐया त  $r^5r^7$ .

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the Rbhus. The two (162, 163) following (beginning) 'Not us' (*mā naḥ*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led.

परे  $bfk r^5r^7$ , परं  $hm^1r$ . The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परं were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

स्वयूथ्यास्  $m^1r$ , सयुथ्यास्  $hd bf$ , सयुथ्यास्  $k$ .—तस्य  $m^1 bfr$ , तच्च  $hd$ .

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māṃsa*)<sup>a</sup>, of the basket (*sūna*)<sup>b</sup>, of the pots (*caru*)<sup>c</sup>, and of the oblation (*havis*)<sup>d</sup>,

भविष्यं चाह भूतवत्  $hm^1r^2r^5r^7$ , भविष्यंतं च भूतवत्  $bfk$  (०तत्  $f$ ), हविष्यं चाह सूनवः  $r$ .—तस्य  $m^1$ , तस्यन्  $hd$ , तस्मिन्  $r$ , तत्  $bfk$ .—मांसस्य सूनस्य  $hm^1r$ , सौनस्य च मांसस्य  $bfk r^5r^7$  (०नस्यं  $r^5r^7$ ).—चरुणां  $r^5r^7$ , चतुर्णां  $hm^1r^3$ , चतुषां  $r$ , वरुणां  $b$ , वरुणा  $fk$ .—हविषस्तथा  $hm^1r^3$ , क्व विषान्तथा  $r^5r^7$ , क्विविद्या  $bfk$ .

<sup>a</sup> Cp. i. 162. 9: *aśvasya kraviṣaḥ*; see also 10, 12, 13. <sup>b</sup> The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of  $hm^1r$  is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

*māmsaṃ . . sūnayābhr̥tam*. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. <sup>c</sup> In i. 162. 13, where the form *carūṇām* occurs. <sup>d</sup> The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsas*) and upper covering (*adhivāsa*)<sup>a</sup>, and of his body (*gātra*)<sup>b</sup> which is mentioned as about to be dissected (*viśasya*)<sup>c</sup>, of the spit (*śūla*)<sup>d</sup> and the post (*sthūṇā*)<sup>e</sup>, and of the axe (*svadhiti*)<sup>f</sup> there is here (*atra*) laudation.

यद्विशस्यं च कीर्तितम् <sup>hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup></sup>, यद्विशस्य च कीर्त्तनम् <sup>fb</sup>, यद्वीशस्य च कीर्त्तनम् <sup>r<sup>6</sup></sup>, स्वधितेश्च प्रकीर्त्तनम् <sup>r</sup> (by mistake from the next line).—गात्रस्य शूलस्थूणानां <sup>m<sup>1</sup></sup>, गात्र-शूलस्थूणानां (no च) <sup>hd</sup>, गात्रशूलस्थूषाणां च <sup>r<sup>2</sup>r<sup>6</sup></sup>, गात्रशूलस्थूषाणां च <sup>b</sup>, गात्रशूलस्थूषाणां च <sup>f</sup>.—The end of the *varga* is here marked by ६ in <sup>m<sup>1</sup>bfk</sup>, not in <sup>hd</sup>.

<sup>a</sup> Both *vāsas* and *adhivāsa* occur in i. 162. 16. <sup>b</sup> The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. <sup>c</sup> Cp. i. 162. 18: *gātrā . . . parus-parur . . vi śasta*; cp. 19: *aśvasya viśastā*, and 20: *mā te . . aśiśastā . . gātrāny asinā mithū kaḥ*. <sup>d</sup> Cp. i. 162. 11: *te . . abhi śūlaṃ nihatasya*. <sup>e</sup> The word *sthūṇā* does not occur in the hymn, but its equivalent *aśva-yūpa* is used in i. 162. 8, and *svaru* in 9. <sup>f</sup> The word *svadhiti* occurs in i. 162. 9, 18, 20.

## 7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)<sup>a</sup> (and) praise at the same time of Indra-Pūṣan<sup>b</sup>.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)<sup>c</sup> is stated to be addressed to the All-gods.

कागस्य <sup>hm<sup>1</sup>r<sup>3</sup>bfkr<sup>6</sup></sup>, भागस्य <sup>r</sup>.—सह जुतिः <sup>m<sup>1</sup>r</sup>, सह युतिः <sup>h</sup>, च कीर्त्तनम् <sup>fkr<sup>2</sup>r<sup>6</sup></sup>, च प्रकीर्त्तनम् <sup>b</sup>.—चात्र इन्द्रा° <sup>r</sup>, चात्रेन्द्रा° MSS.—<sup>31<sup>ab</sup></sup> is omitted in d, <sup>31<sup>cd</sup></sup> in f.

<sup>a</sup> The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). <sup>b</sup> In i. 162. 2 along with the goat. <sup>c</sup> The term *asyavāmīyaṃ* (*sūktam*) is also used in Rgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers<sup>a</sup> are spoken of in the third person (*parokṣa*)—I will explain (them).

तच्च b, त्वच्च r, वच्च h d.—चाच्च कीर्तनम् h m<sup>1</sup> r, चानुकीर्तनम् b.—32<sup>ab</sup> omitted in f k.—  
वक्ष्यामि b m<sup>1</sup>, वक्ष्या f k.—चतरस्त्रयः m<sup>1</sup>, शतरस्त्रयः b f k. The next śloka and the contents  
of RV. i. 164. 1 make the emendation आतरस् certain.—32<sup>cd</sup> wanting in h d r.

\* Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer, Rgvidhāna, p. ix.

33. Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛta-prṣṭha*)<sup>a</sup>: (his) seven rays are praised<sup>b</sup>.

आता तु h d r, आ तु m<sup>1</sup>, आता च b f k.—तृतीयोऽत्र h m<sup>1</sup> r, तृतीयोक्तः r<sup>5</sup>, तृतीयोक्तं b f k.—सुताः h m<sup>1</sup> r, सुताः b f k.

<sup>a</sup> Cp. RV. i. 164. 1: *trītiyo bhrātā ghṛtapṛṣṭhaḥ*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni: *ayam agniḥ*. <sup>b</sup> The expression *saptaputram* in RV. i. 164. 1 is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects<sup>a</sup>; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons<sup>b</sup>.

पाति h m<sup>1</sup> r, वाति b f k, वानि r<sup>2</sup> r<sup>5</sup>.—अहोरात्रान् r<sup>5</sup>, अहोरात्रा h b f k, अहोरात्रं m<sup>1</sup> r.—दिनान् h m<sup>1</sup> r<sup>5</sup> f k, दिवान् b.—अतूँश्च h m<sup>1</sup> r, रऊँश्च f, सन्तर्ह्य b, पक्षाँश्च r<sup>5</sup>.—परिवर्तिनः b, परिवर्तिः f k, परिवर्तनम् h m<sup>1</sup> r, परिकीर्तनम् r<sup>5</sup>.—34<sup>b</sup> = vii. 24<sup>b</sup>.

<sup>a</sup> Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vii. 24. <sup>b</sup> Yāska, Nirukta iv. 27, explains *trinābhi* (RV. i. 164. 2) as referring to the seasons, *dvādaśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni viṃśatis ca* (ibid.) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)<sup>a</sup> the seer celebrates the year (*samvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold<sup>b</sup>;

च त्रिधा b r<sup>2</sup> r<sup>5</sup>, च तृधा f, त्रिविधा h r.—द्वादशधेव च h m<sup>1</sup> r, द्वादश वापि च b f k, द्वादशधापि वा r<sup>5</sup>.—35<sup>ab</sup> has the following form in Sāyaṇa: त्रिधा द्वादशधा षोढा पञ्चधा सप्तधा तथा.—कीर्त्तयत्यृषिः b s, कीर्त्तयत्यृषिः h r (०र्त्तं h), कीर्त्तयत्यृषिः f.—The end of the *varga* is here marked by ७ in h d b f k, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. i. 164. 12–16. <sup>b</sup> This śloka is quoted by Sāyaṇa on AV. xix. 53. 2, being introduced with the words *tathā ca śaunako'py āha*.

## 8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)<sup>a</sup> and the cow (*dhenu*)<sup>b</sup>, the buffalo (*gauri*)<sup>c</sup>, Vāc<sup>d</sup>, Sarasvatī<sup>e</sup>, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods<sup>f</sup>;

चेवज्ञानं hdr<sup>3</sup>b, चेन्नं ज्ञानं r<sup>5</sup>, चवज्ञानं m<sup>1</sup>fkr.—गौरीं hdr, गौरी m<sup>1</sup>bfb.—धर्मं पूर्वयुगीयं च m<sup>1</sup>r, धर्मं पूर्वयुगी पंच hdr<sup>3</sup>, धर्मपूर्वयुगानां च bfbkr<sup>2</sup>r<sup>5</sup>.—साध्यान् hdm<sup>1</sup>r, साध्यां b, साध्या fkr.—देवगणां hdm<sup>1</sup>r, देवगणा f, देवराणां b, देवराणा k.

<sup>a</sup> This appears to be an abbreviated expression for *kṣetrajñā-jñāna*; see below, iv. 40 and cp. *kṣetra-jñā* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manuḥ kuto adhi prajūtam?* <sup>b</sup> Referred to by this name in i. 164. 26. <sup>c</sup> i. 164. 41. <sup>d</sup> i. 164. 45. <sup>e</sup> i. 164. 49. <sup>f</sup> i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)<sup>a</sup>, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world<sup>b</sup>;

कर्माणि अग्निं bfb, कर्माणि त्वग्निं hdr.—जगति bfbkr<sup>2</sup>r<sup>5</sup>, जगती hdm<sup>1</sup>r.—स्थानुं br<sup>2</sup>r<sup>5</sup>, स्थानुं fkr, स्थानं hdm<sup>1</sup>r.

<sup>a</sup> In i. 164. 44: *vapata ekah . . viśvam eko abhi caṣṭe . . dhrājir ekasya dadṛṣe na rūpam*. <sup>b</sup> It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)<sup>a</sup> of water (*vār*) by the (Sun's) rays and its discharge again<sup>b</sup>. There is here also glorification of the activities of Parjanya, Agni<sup>c</sup>, and Vivasvat<sup>d</sup> (the Sun).

रश्मिभिर्वारो bfbkr<sup>2</sup>, रश्मिभिर्वारां r<sup>5</sup>, रश्मिभिश्चैव hdm<sup>1</sup>r.—विसर्गं m<sup>1</sup>r, विसर्गः hd, विसर्ग b, विसर्गं fkr<sup>2</sup>.—चात्र hdm<sup>1</sup>br, चास्य fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> In i. 164. 51<sup>ab</sup>: *samānam etad udakam uc caity ava cāhabhīḥ*. <sup>b</sup> Cp. above, i. 68 and ii. 19. <sup>c</sup> In i. 164. 51<sup>cd</sup>. <sup>d</sup> In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'<sup>a</sup>, while Vāc they call Sarasvatī<sup>b</sup>.

वाक्प्राणी hdm<sup>1</sup>r, वाक्प्राणी bfb.—प्राणी hr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, प्राणा bfb, प्राण k.—39<sup>d</sup> = ii. 51<sup>d</sup>.

<sup>a</sup> In ii. 51 *Sarasvat* is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52<sup>d</sup>: *sarasvantam avase jōhavīmī*. <sup>b</sup> Op. ii. 51, where *Sarasvatī* is identified with *Vāc* in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. *Prāṇa* alone knows it: hence he (*Prāṇa*) is spoken of as 'he who knows the body' (*kṣetra-jñā*).

चिचं hrbfk, चचं m<sup>1</sup>.—चिचञ्च bfr, चिच hd.—The end of the *varga* is here marked by च in hdm<sup>1</sup>bfk.

**9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.**

B 41. *Śaka* is (used) in (the sense of) cloud<sup>a</sup>; its *dhūma* is water<sup>b</sup> or garment<sup>c</sup>. The bull<sup>d</sup> is Soma; and the three lords<sup>e</sup> (*adhīpa*) are his purifiers<sup>f</sup>.

मेघे m<sup>1</sup>kr<sup>2</sup>, मेघे f, मेघ b, मेघ: r.—धूम: r, धूम b, धूमे m<sup>1</sup>fkr<sup>2</sup>.—वास r, यास f, पास b, पाश k.—धिपा: m<sup>1</sup>br, धिपा fk.—41 and 42 are not found in hdr<sup>1</sup>r<sup>2</sup>(r<sup>3</sup>?)r<sup>4</sup>r<sup>8</sup>.

<sup>a</sup> This is meant as an explanation of *śakamayaṁ dhūmam* in RV. i. 164. 43. <sup>b</sup> Cp. Meghadūta 5: *dhūma-jyotiḥ-sālila-marutāṇa saṁnipātāḥ . . meghaḥ*. <sup>c</sup> That is, as the envelope of the cloud; cp. op. cit. 6r. <sup>d</sup> That is, in RV. i. 164. 43<sup>e</sup>. <sup>e</sup> That is, the *trayaḥ keśīnaḥ* in RV. i. 164. 44. <sup>f</sup> As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gaurīḥ*: i. 164. 41) is addressed to the All-gods<sup>a</sup>; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to Sūrya<sup>b</sup>; the last (stanza) to *Sarasvat* (i. 164. 52) may optionally (*vā*) be addressed to Sūrya<sup>c</sup>.

स्यात् m<sup>1</sup>r, स्या bfk.—स्तुति: m<sup>1</sup>br, स्तुति f, स्तुति k.—इमे सौर्यौ m<sup>1</sup>, इमी सौर्यौ r, इमे सौर्यौ b, इमे सौर्यौ fk.—सौरी वान्त्वा m<sup>1</sup>b, सौरी चान्त्वा r, सौरी चरत्वा f, सौरं चरत्वा k.

<sup>a</sup> Cp. *Sarvānukramaṇī*: *gaurī itī . . etad-antaṁ vaiśvadevam*. <sup>b</sup> Cp. *Sarvānukramaṇī*: *indram mitram sauryau*. <sup>c</sup> Cp. *Sarvānukramaṇī*: *antyaṁ sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the *Sarvānukramaṇī*, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise<sup>a</sup>: it lauds knowledge. And because it contains many statements, water (*salila*)<sup>b</sup> is (also) mentioned (in it)<sup>c</sup>.

अल्पस्त्वं त्वेतज्  $r^1 r^2 r^4 r^6 m^1$ , अल्पस्त्वं त्वेतज् h d.—ज्ञानमेव  $r^1 r^2 r^4 r^6 m^1$ , ज्ञानमेव h d.  $r^2$  must in R's note on this line be a mistake for  $r^3$ , for bfk, with which  $r^2$  regularly agrees, omit this śloka, while  $hr^1 r^4 r^6$ , with which  $r^3$  otherwise agrees, have it.

\* The Sarvānukramāṇī has the same words, *alpastavaṃ tv etat*, adding *atra prāyeṇa jñāna-...-prasāṃsā ca*. Hence 43<sup>ab</sup> must have belonged to the original text. <sup>b</sup> *Salilāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. <sup>c</sup> 43<sup>cd</sup> looks like a later addition.

44. <sup>a</sup> (The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*)<sup>b</sup> dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts<sup>c</sup>, all the even ones, including the last<sup>d</sup>, are Indra's,

मारुतेन्द्रसु fk, मारुतैवसु b, मारुतेन्द्रसु h d m<sup>1</sup> r.—परमः स्मृतः h m<sup>1</sup> r, परमस्ततः f k r<sup>2</sup> r<sup>6</sup>, परम स्थितः b.—सर्वाः h m<sup>1</sup> r, तत्र b f k r<sup>6</sup>.—सहान्यया b m<sup>1</sup> r, सहात्यया d f k, संहान्यया h.

<sup>a</sup> Ślokas 44-55 are translated by Sieg, *Sagenstoffe*, pp. 108 f. <sup>b</sup> Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). <sup>c</sup> Cp. Sarvānukramāṇī: *ṛtī-yādyayujō marutāṃ vākyaṃ*. <sup>d</sup> That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*)<sup>a</sup> of the triplet there<sup>b</sup> is attributed<sup>c</sup> to another<sup>d</sup>.

मारुतसृच h m<sup>1</sup> r, मारुत्यस्त्रि r<sup>5</sup> r<sup>7</sup>, मात्यस्त्रि b, मरुतस्त्रि fk.—उत्तरः h m<sup>1</sup> r<sup>3</sup>, उत्तराः b r<sup>5</sup> r<sup>7</sup>, उत्तसः f, उत्तमः k r (cp. Sarvānukramāṇī, अन्त्यसृचः).

<sup>a</sup> With *kartṛtvam* = *ārśakaṃ* cp. *kṛtrā* = *dṛṣṭvā* in the obviously spurious line above, ii. 77. <sup>b</sup> At the end of RV. i. 165. <sup>c</sup> The authority here vaguely indicated is probably the Ārśānukramāṇī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*ṛtīyādyayujām*) the Maruts, while Agastya is the seer



of the last triplet (*sūktasyāntye tṛce 'gastya ṛṣiḥ*). <sup>d</sup> That is, to one who is different from those of 1-12. I regard 45<sup>cd</sup> as a later supplementary addition, both on account of the wording (*karṭṛtva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāṇvṛtta*) is (here) proclaimed by the seers <sup>a</sup>.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts <sup>b</sup>.

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m<sup>1</sup> fkr. Sieg, p. 108, note <sup>8</sup>, gives इतिहासः as the reading of b. — परिकीर्त्यते m<sup>1</sup> b, परिकीर्त्तये f, परिकीर्त्तये k, परिकथ्यते r. — मरुद्भिस्तु hm<sup>1</sup> r, मरुद्भिश्च b fkr<sup>2</sup> r<sup>5</sup>.

<sup>a</sup> This line (46<sup>ab</sup>), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43<sup>cd</sup>, 45<sup>cd</sup>, 46<sup>ab</sup>) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. <sup>b</sup> The text of 46<sup>cd</sup>-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvataḥ*) aware of their dialogue.

ते चैन्द्रम् r<sup>3</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, ते वैन्द्रम् hdm<sup>1</sup>, ते वेन्द्रम् b, तच्चैन्द्रम् fk. — वेद hdm<sup>1</sup> r, बोधि fr<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, बोधि bk (the former is probably the better reading; cp. विदित्वा तपसा below, 59). — तत्त्वतः hdk, तत्ततः f, तत्त्वतः r, न तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts <sup>a</sup> also with the three hymns (i. 166-168) 'Now that' (*tan nu* : i. 166. 1).

निरूप्येन्द्रं hm<sup>1</sup>, निरूप्येन्द्रं dr, निरूपेद्र fk, निरूप्यमि b. — तन्विति hdm<sup>1</sup> r<sup>3</sup> r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, तदिति fkr, वदिति b. — च त्रिभिः b fkr, तु त्रिभिः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, पञ्चभिः hm<sup>1</sup> r<sup>3</sup> (Sarvānukramaṇī : मासतं हि : hi = three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं. — The end of the *varga* is here marked by ९ in hbfbk, not in dm<sup>1</sup>.

<sup>a</sup> That is, with the last triplet of 165 as well as with the following three hymns.

## 10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he<sup>a</sup> wishes to give the oblation which he had prepared (*nirupṭam*) for Indra to the Maruts<sup>b</sup>.

इति चैवेन्द्रं hm<sup>1</sup>r, इत्यनेनेन्द्रं b, इत्यनेनेन्द्रं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इत्यनेनेन्द्रं fk.—सहस्रमिति चेतया hm<sup>1</sup>r, सहस्रं त ऋचा व्ययं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सहस्रं त द्वा वयं fb, सहस्रं त द्वा चयं k.—निरुप्तं hm<sup>1</sup>r, निरुप्तं f, निरुप्तं b, निरुक्तं k, निरुप्य (यज्ञविः) n.—इकति hdm<sup>1</sup>r, इक्तः fbr<sup>5</sup>r<sup>7</sup>n, इक्ष kr<sup>2</sup>.—Sieg, p. 109, note <sup>2</sup>, prefers the reading इक्तः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

<sup>a</sup> The four and a half ślokaś, 49<sup>cd</sup>-53, are quoted in the Nītimafjarī on RV. i. 170. 1. <sup>b</sup> Cp. Nirukta i. 5: *agastya indrāya havir nirupya marudbhyaḥ saṃpraditsāṃ cakāra*; *sa indra etya paridevayām cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)<sup>a</sup> said to him regarding (*avekṣya*) it, 'Not' (*na*: i. 170. 1): 'there<sup>b</sup> is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'<sup>c</sup>?

तद्भावम् bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तद्भवम् k, तद्भवम् hdm<sup>1</sup>r.—इन्द्रो Bhdm<sup>1</sup>, त्विन्द्रो r.—तमव्र-  
वीत् hdm<sup>1</sup>r, ततोऽव्रवीत् Bn.

<sup>a</sup> Cp. below, vi. 38: *viditvā tasya taṃ bhāvam*. <sup>b</sup> 50<sup>cd</sup> closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvaḥ: kas tad veda yad abdhutam?* cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvas* by *śvastanam*: see Roth, Erläuterungen, p. 6. <sup>c</sup> Yāska, loc. cit., explains *adbhutam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'<sup>a</sup>. Agastya (then) said to Indra, 'Why, us?' (*kim naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'<sup>b</sup>.

कस्यचित्त्वर्थसंचारि r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कस्यचित्त्वर्थसंचारि b, कस्यचित्त्वर्थसंसारि fk, कस्यचित्त्वथसं-  
चारे r, कस्यचित्त्वथसंसारि m<sup>1</sup>hd (°त्वथ° hd), कस्यचिन्नार्थसंचारो n, कस्यचित्तार्थसंचारो  
n(abgm), cp. RV. i. 170. 1, अभि संचारेण.

<sup>a</sup> 51<sup>ab</sup> is a paraphrase of RV. i. 170. 1<sup>cd</sup>: *kasya cit=anyasya, cittam eva=cittam uta ādhātam, arthasaṃcāre=abhi saṃcarennyam, vinasīyati=vi naśyati*. In Nirukta i. 6 *ādhātam* is explained by *ādhyātam=abhipretam*. <sup>b</sup> *Bhrātaraś tava*=RV. i. 170. 2: *bhrātaro marutas tava*.

52. 'Agree with the Maruts<sup>a</sup>; slay us not, Śatakratu'<sup>b</sup>. But in the (stanza) 'Why us, O brother?' (*kim na bhrātāḥ* : i. 170. 3) Indra reproached Mānya<sup>c</sup> (Agastya).

संप्रकल्पस्व fkr<sup>2</sup>r<sup>5</sup>n (cp. RV. i. 170. 2, कल्पस्व), संस्रकल्पस्व b, संप्रकल्पस्व hdm<sup>1</sup>r.—  
नः br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, RV., नं f, न k, च hdm<sup>1</sup>r.—इति त्वस्यां hm<sup>1</sup>r<sup>7</sup>fk, इति त्वस्यां b, इत्येतस्यां n.

<sup>a</sup> *Marudbhiḥ samprakalpasva*; cp. RV. i. 170. 2: *tebhiḥ kalpasva sādhyā*. <sup>b</sup> *Vadhīr mā naḥ*; cp. RV. ibid.: *mā naḥ samarāṇe vadhīh*. <sup>c</sup> Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram* : i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)<sup>a</sup>.

त्वरमित्यस्यां hm<sup>1</sup>r<sup>7</sup>fk, त्वरमित्यस्यां b, त्वरमत्तोत्या n.—चुब्धम् hm<sup>1</sup>r, चुद्रम् b, कुब्धम् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n.—प्रशामयत् hm<sup>1</sup>r, प्रसादयत् br<sup>2</sup>r<sup>5</sup>n, प्रसाधयत् r<sup>7</sup>, प्रसादयन् fk (cp. TB. ii. 7. 11 on RV. i. 165: *tān . . kayāśubhīyena gśamayatūm*, and TMB. xxi. 14. 5: *agastyo . . tena gśamayat*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवननं brn, सवनं fk, संगमनं Am<sup>1</sup>.—The end of the *varga* is here marked by १० in hdf, by ११ in b, not at all in m<sup>1</sup>k.

<sup>a</sup> The second line (53<sup>cd</sup>) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

# 11. RV. i. 171–178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

थ B, च hm<sup>1</sup>r.—निपातेन ऐन्द्रेषु r, निपातिनेन्द्रेषु hdm<sup>1</sup>b<sup>7</sup>fk, निपातिषु ऐन्द्रेषु r<sup>5</sup>r<sup>7</sup>.—  
मरुतः सुतान् m<sup>1</sup>, मरुत सुतान् hd, मरुतसु तान् r, मरुतः सुताः br<sup>5</sup>r<sup>7</sup>, मरुत सुतिः k, मरुत सुतीः f.—Before 54, b fkr(r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>?) add the following śloka (wanting in hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>):

पूर्वया सांत्वयन्निद्रो<sup>a</sup> ह्यगस्त्यं स्नेहकाम्यया ।

एवं संवननं कृत्वा प्रादात्तेभ्यः स तद्विवः ॥

<sup>a</sup> r, सांत्वयादिद्रो f, सांत्वयादिद्रो k, सांत्वयाद्वद्रो b. <sup>b</sup> r, °गस्त्य स्नेह° f, °गस्त्य स्नेय° k, °गस्नेह b. The correct form of the first line was probably पूर्वया सान्त्वयदिन्द्रमगस्त्यः स्नेहकाम्यया, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53<sup>cd</sup>.

55. Pleased at heart the seer praised the Maruts again separately<sup>a</sup> in the two (171, 172) hymns, 'To you' (*prati* : i. 171. 1), but Indra with the six following ones (173-178).

तांस् dr, तां hm<sup>1</sup> bfk. — पृथक्पृथक् bkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पुनः पृथक् hm<sup>1</sup>r. — प्रति fbm<sup>1</sup>, प्रेति hdr, प्रीति k. — इन्द्रं षड्भिः परेस्तु सः hdm<sup>1</sup>r, गायत्पड्भिः शचीपतिः B (गायन् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).

<sup>a</sup> That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsah* : i. 173. 3-6) is praised with them<sup>a</sup>. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तैः सह b, ते सह fm<sup>1</sup>, ते सहा k. — This śloka appears in bfk m<sup>1</sup>, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catusro 'ntiyā marutvatīyāḥ*, is based on it.

<sup>a</sup> Cp. Sarvānukramaṇī : *marutvāms tv indro devatā*.

57. The seer<sup>a</sup> began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)<sup>b</sup>.

ऋतो bfk r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ऋतु° hm<sup>1</sup>r. — ऋषिर् hrbfk, ऋषेर् m<sup>1</sup>. — लोपामुद्रां has been misprinted लोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

<sup>a</sup> That is, Agastya.

<sup>b</sup> The Nītināṇḍī on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

## 12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvāḥ* : i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity<sup>a</sup> of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutevā*)<sup>b</sup>, sang the last two (stanzas : 5, 6).

सर्वं m<sup>1</sup>fr, सर्वे hbk. — श्रुत्वेन m<sup>1</sup>, उत्त्वेन r(r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), न त्वेन : hd, न त्वेतत् b, न त्वेन : r<sup>2</sup>r<sup>3</sup>, न त्वेन fk, न त्वेतत् r<sup>5</sup>r<sup>7</sup>. The evidence of the Sarvānukramaṇī (cp. also Sāyaṇa) leaves no doubt as to श्रुत्वेन : having been the original reading; see note<sup>b</sup>.

<sup>a</sup> Cp. iv. 47: *saṃvādaṃ tapasā veda*, and iv. 50: *viññāya . . tadbhūvam*. <sup>b</sup> Cp. Sarvānukramaṇī: *saṃvādaṃ śrutvāṅte vāsī brahmacārī gantye . . apakṣyat*; and Śāyana on RV. i. 179. 5: *saṃbhogasaṃlāpaṃ śrutvā tatprāyaścittaṃ cikīrṣur uttarābhyām ūha*.

60. The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son' <sup>a</sup>.

प्रशंस्य hm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, प्रशंस्य r, प्रशंस b, अशंसतां fk.—गुरु r, गुरु m<sup>1</sup>bfk, गुरु hd.—  
°वजिघ्नतुः hm<sup>1</sup>r, °भिजिघ्नतुः bf, °भिजिघ्नतुः k.—°भावनागा असि bfr, °भौ ह्यनागी  
ऽसीति Am<sup>1</sup>.

<sup>a</sup> RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65–68, and by Sieg, Sagenstoffe, pp. 120–126.

61. Then with the five hymns (i. 180–184), 'Your (coursers) through the regions' (*yuvo rajāmsi*: i. 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'? (*katarā*: i. 185),

कतरेति परेण hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, कतरेण परेण m<sup>1</sup>, कतरेण (only) b, सूक्तेन कतरेण rfk,  
सूक्तेन कतरेति r<sup>5</sup>.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah*: i. 186), all the dwellers in the sky (*viśvān divaukasaḥ*)<sup>a</sup>; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samidhah*: i. 188) is an Āprī hymn<sup>b</sup>—and (with) 'O Agni, lead' (*agne naya*: i. 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm<sup>1</sup>bfk.—समिद्धोऽवाप्रियो bf, समिद्धो ह्याप्रियो kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>,  
समिद्धाप्यो hr, समिद्धाघ्नो d, समिद्धाप्यो m<sup>1</sup> (cp. Sarvānukramaṇī: समिद्ध आप्रियः).—  
प्रिमये नयेति च hm<sup>1</sup>r, मे च नयामये bfrkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (Sarvānukramaṇī: अग्ने नय . . . आग्नेयम्).

<sup>a</sup> That is, the All-gods (*viśvān devān*). <sup>b</sup> According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tustāva* in 61<sup>c</sup>. The reading of A is irregular in its Sandhi (*samidhāpryaḥ* = *samidhha āpryaḥ*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaikataḥ*: i. 191)<sup>a</sup>, is of esoteric import (*upanīṣat*)<sup>b</sup>. Some consider this to be a praise of Waters, Grass, and the Sun<sup>c</sup>.

परम् hm<sup>1</sup>r, पराः b, परा fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—सुतिं hdrk, सुतिर् b, सुति f.

<sup>a</sup> Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatapaniṣat* = *kaṅkata upaniṣat*). <sup>b</sup> On the meaning of *upaniṣat* as used here, cp. Śaṅguruśiṣya on RV. i. 50.

<sup>c</sup> Cp. Sarvānukramaṇī: *kaṅkataḥ . . upaniṣad . . ap-tṛṇa-sauryaṃ viśaśaṅkāvān agastyah prābravīt*.

64. Or Agastya, in fear of poison<sup>a</sup>, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adṛṣṭākhyā*) and its character is obscure<sup>b</sup> (*naṣṭarūpa*)<sup>c</sup>.

ददर्श तदगस्थो वा hm<sup>1</sup>r, ददर्शेतदगस्थसु B.—अदृष्टाख्यो hm<sup>1</sup>B, अदृष्टाख्यो r.—  
नष्टरूपः B, विश्वरूपः hm<sup>1</sup>r.—सूक्तस्यान्वो hm<sup>1</sup>B, सूक्तस्यांसो r.—दृचः m<sup>1</sup>, दृचः hdr<sup>3</sup>,  
दृचः bf, द्विजः k, तृचः r.—The end of the *varga* is here marked by १२ in bfk, not in  
hdm<sup>1</sup>.

<sup>a</sup> Cp. the quotation from the Sarvānukramaṇī in note <sup>o</sup> on the preceding śloka.

<sup>b</sup> No name of any deity appears in this couplet; and as to the only two names of living things, *kuṣumbhaka* and *vr̥ścika*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥ścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ hi dṛśyate* which is used several times in the BD. (iii. 76 &c.). <sup>o</sup> The fact that *varga* 12 contains seven ślokas does not indicate

here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

### Maṇḍala ii.

#### 13. Deities of RV. ii. 1–12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samidddho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āprī stanzas. Then with the seven (hymns: 4–10) 'I call' (*huve*: ii. 4) (he praised) Agni.

अस्मीद् hm<sup>1</sup>r, स्मीति r<sup>5</sup>r<sup>7</sup>, स्मिति f, सति k, वेत्ता b.—जातवेदस्यम् bfkr<sup>2</sup>r<sup>3</sup>, जातवे-  
दासम् hd, जातवेदसम् m<sup>1</sup>r.

66. <sup>a</sup> Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm<sup>1</sup> rns, संयोज्य b fkr<sup>2</sup> r<sup>5</sup> r<sup>7</sup>.

<sup>a</sup> The Nītimāñjarī on RV. ii. 12. 1 quotes 66-69; Sāyaṇa quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इद्रमिति hm<sup>1</sup> rn, इन्द्र इति b fks.—मत्वा तु hm<sup>1</sup> rks, मत्वा द्वौ bn, मत्वा तौ fr<sup>5</sup>.—चोभौ Bm<sup>1</sup> ns, चैव hdr.

68. The seer becoming aware of the intention (*bhāva*)<sup>a</sup> of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātah*: ii. 12).

<sup>a</sup> Cp. above, 59: *viditvā . . tayor bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nībarhayat*).

उक्तेषु hm<sup>1</sup> rfb, कीर्त्येषु r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—भीक्षावाशु विवेश ह hdm<sup>1</sup> r, भीतौ सुषुपतुस्तदा Bn (the latter reading is more in keeping with RV. ii. 15. 9: *svapnenābhyupyā cumuriṇ dhuniṇ ca jāṣṭhantha*).—निबर्हयत् hdm<sup>1</sup>, न्यवर्हयत् r, न्यवर्हियत् b, त्ववर्हयत् f.—The end of the *varga* is here marked by १३ in hdbf, not in k.

#### 14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

ऋषिं hm<sup>1</sup> r, इदं br<sup>5</sup> r<sup>7</sup>, इद्रं f, इन्द्र k.—मां hm<sup>1</sup> b f k, मा r r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—पश्य hm<sup>1</sup> r b f k, पश्य r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—प्रियत्वं hm<sup>1</sup> b f k r<sup>5</sup>, प्रियस्त्वं rr<sup>1</sup> r<sup>4</sup> r<sup>6</sup> (Mitra thinks the correct reading of this passage should be: मांसं खे पश्यं प्रियस्त्वम्!!).—ह्यागतो hm<sup>1</sup> r, यागतो b f k, चागतो r<sup>5</sup>.

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers<sup>a</sup>,

वरं hm<sup>1</sup> r, वरान् b f k.—वर Am<sup>1</sup>, वरः b f k r.

<sup>a</sup> The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes<sup>a</sup> and wealth. We, O Indra, turn our thoughts (*dhīmahe*)<sup>b</sup> to thee;

इन्द्र धीमहे hdm<sup>1</sup>, इन्द्रमीमहे r<sup>6</sup>, इन्द्र धीमहि r, इन्द्र वामहे kr<sup>2</sup>, इन्द्रा वामहे f, इन्द्रा वीमहे b.

<sup>a</sup> The expressions *suvirāḥ* and *vāk. cāstu hṛdayaṃgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāso vidatham ā vadema*, and by ii. 21. 6<sup>cd</sup>: (*dhehi*) *poṣaṃ rayiṇūm, ariṣṭiṃ tanūnām, svādmānaṃ vācaḥ*.

<sup>b</sup> The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhīmahi* in R is doubtless due to the influence of that form in the Sāvitrī (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth<sup>a</sup>, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathītaraḥ*)<sup>b</sup>.

त्वां च विजानीमो hm<sup>1</sup>rb, त्वां परिजानीमो fk.—जन्मनि जन्मनि br, जन्मनि जन्मनि f, ह्यजनि जन्मनि hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup> (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, जन्मनि for जन्मनि).—त्वन्नतस् hm<sup>1</sup>rb, त्वां ततस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वक्तस् fk.—मापगास्त्वं m<sup>1</sup>, मापगास्त्वद् hdr, मापगाच्च f, मापगाश्च r<sup>6</sup>r<sup>7</sup>, मापश्च b.

<sup>a</sup> That is, probably, in every form thou assumest. <sup>b</sup> This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakṣi tvad rathītaraḥ*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śacī hearing that<sup>a</sup>,

तदिदं br, तदिवं fk, तदिमं m<sup>1</sup>.—वार्यम् f, वायम् b, चार्यम् m<sup>1</sup>, चार्यम् r.—अष्टान्युचान्यया r, अष्टानि चान्यया m<sup>1</sup>, अष्टानप्रियांन्यया b, अष्टानप्रियांन्यया fk.—This śloka is not found in A, but b f k m<sup>1</sup> r have it.—The end of the śloka is here marked by १४ in b f k, not in m<sup>1</sup>.

<sup>a</sup> That is, the prayer of Gr̥tsamada stated in 72, 73.

### 15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुराषाट् hdm<sup>1</sup>, रथांगं B.—तु Bhdm<sup>1</sup>, त्वां r.—ऋषिश्चास्य hm<sup>1</sup>r f b, स विश्वास्य k.



76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramdara*) himself affectionately honoured him,

चैवं hm<sup>1</sup>r, तौ च bfk.—°सदनं hm<sup>1</sup>r, °भवनं br<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, °भुवनं fk.

77. and paid reverence<sup>a</sup> to the seer with ceremony prescribed by rule<sup>b</sup>. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमृषिं चाभ्यपूजयत् r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>d, तमृषिमभ्यपूजयत् hm<sup>1</sup>, तमृषिश्चाभ्यपूजयत् r, तमृषिभ्याश्च पूजयेत् b (transposition for °षिश्चाभ्य°?), तमश्चाभ्यपूजयत् f.

<sup>a</sup> Cp. below, v. 79, where the same verb (*pāj*) is used of a king receiving a seer.

<sup>b</sup> Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)<sup>a</sup> delight (*mādayase*) us, therefore, being the son of Śunahotra<sup>b</sup>, you shall be (called) Gr̥tsamada by name<sup>c</sup>.

त्वमस्मान् r, त्वगस्मान् b, त्वमस्माद् hdm<sup>1</sup>, यस्मान् (for the three words यस्मात्त्वमस्मान्) fk.

<sup>a</sup> Cp. Yāska's etymology, Nirukta ix. 5: *gr̥tsa iti medhāvīnāma gr̥ṇāteḥ stutikarmaṇaḥ*.

<sup>b</sup> Cp. Ārṣānukramaṇī ii. 2: *aurasaḥ śunahotrasya*; and Ṣaḍguruśiṣya on Sarvānukramaṇī, introduction to Maṇḍala ii: *śunahotraputraḥ*. <sup>c</sup> Cp. Ṣaḍguruśiṣya, ibid.: *paścād indreṇoktagr̥tsamadanāmā*. The reference he makes to the 'R̥ṣyanukramaṇa' can only be intended for a paraphrase of the corresponding passage in the Ārṣānukramaṇī, ii. 2-3<sup>ab</sup>.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्पतिम् hdm<sup>1</sup>r, ब्रह्मणस्पतिः bfk.—The end of the *varga* is here marked by १५ in hbfk, not in m<sup>1</sup>.

#### 16. Deities of RV. ii. 23-30.

80. Now he praised Br̥haspati also in those (stanzas) in which (that form of) the name (*linga*)<sup>a</sup> appears. He praised him also<sup>b</sup> with the four (hymns) after this (ii. 23-26)

दृष्टलिङ्गाभिरेव च hm<sup>1</sup>r, दृष्टलिङ्गस्त्वैः सह r<sup>7</sup>, दृष्टपिंगस्त्वैः सह b, दृष्टिलिङ्गस्त्वैः सह fk (cp. Sarvānukramaṇī on ii. 23: *बार्हस्पत्यास्तु दृष्टलिङ्गाः*).—तमप्यभि° bfr, तमव्यभि°

k, तमभ्यभि<sup>०</sup> hdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>7</sup>.—०भिरित kr<sup>5</sup>, ०भिरिति r<sup>3</sup>, ०भिरिरि h d, ०भिरेत r<sup>7</sup>, ०भिरत m<sup>1</sup>fr, ०भिरव b.

<sup>a</sup> The Sarvānukramanī has the same word *dr̥ṣṭalīṅgā*, which Ṣaḍguruśiṣya explains as follows: *tatra br̥haspate devanida ityādi-dr̥ṣṭa-br̥haspati-śabdād br̥haspatidevatyāḥ*.

<sup>b</sup> That is, Brahmanaspati as well as Indra: *tam api* referring back to *brahmanaspatim* in 79<sup>c</sup> because 80<sup>ab</sup> is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or <sup>a</sup> (he praised) Br̥haspati incidentally (*prasaṅgāt*) and Brahmanaspati strictly speaking (*eva*) <sup>b</sup>.

सहेन्द्राब्रह्मणस्यती hrbfk, महेन्द्राब्रह्मणस्यती dm<sup>1</sup>.—०तिं प्रसङ्गाद्वा hm<sup>1</sup>r, ०तिप्रसक्त-  
त्वाद् bfr<sup>2</sup>r<sup>5</sup>.—०पतिमेव च hm<sup>1</sup>bfk, ०पतिमेव वा r<sup>5</sup>.

<sup>a</sup> As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *suktabhāj*, while Br̥haspati is *ṛghbhāj* (80) or *nīpātabhāj* (81). <sup>b</sup> The Sarvānukramanī gives the deity of ii. 23-26 as Brahmanaspati, adding *bārhaspatyās tu dr̥ṣṭalīṅgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed <sup>a</sup>.

To Mitra, Varuṇa, Dakṣa, Aṃśa, Tuvijāta <sup>b</sup>, Bhaga, Aryaman,

द्वयोः hdr<sup>3</sup>, तयोः m<sup>1</sup>r.—82<sup>ab</sup> is not to be found in bfr<sup>2</sup>r<sup>5</sup> (doubtless also r<sup>7</sup>), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. (p. note on 83<sup>cd</sup>).

<sup>a</sup> That is, though praised under different names, their activity cannot be distinguished in these hymns. <sup>b</sup> Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name

so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuvijātaḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148<sup>ab</sup> (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning <sup>a</sup> 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like <sup>b</sup>.

वारुणे bfr<sup>5</sup>r<sup>7</sup>, वारुणी hdm<sup>1</sup>r<sup>3</sup>.—इत्याद्या hdm<sup>1</sup>r<sup>3</sup>, इत्येषा br<sup>6</sup>r<sup>7</sup>.—स्वप्नाद्य<sup>०</sup> r<sup>3</sup>bfk, स्वप्नाद्य<sup>०</sup> m<sup>1</sup>, स्वप्नाद्य<sup>०</sup> hd.—०प्रणाशिनी k, ०प्रणाशनी fb, प्रणाशिनी: hdm<sup>1</sup>r<sup>3</sup>.—83<sup>cd</sup> occurs here in hdm<sup>1</sup>r<sup>3</sup>, but in the B MSS. it is found after 92, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note °). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82<sup>ab</sup>, found in A only, and 81<sup>cd</sup>, which could be spared from the text with advantage, though it is found in all the MSS.

<sup>a</sup> The reading of the B MSS. would mean: 'The (stanza) "Who me" in (this) hymn to Varuṇa.' The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *vāruṇi*. <sup>b</sup> The reading of m<sup>1</sup> looks like *duḥsvap-nāgha*°, 'the sin (caused) by evil dreams.' Some MSS. of the Sarvānukramanī add the words *upāntiā duḥsvapnanāśinī*, and the Ṛgvidhāna, i. 30. 1, describes this stanza as *duḥsvapnaśamanī*.

84. 'Upholders of law' (*dhṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam*: ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi kratum*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm<sup>1</sup>r, परं ततः br<sup>5</sup>, परं तमः f, परं यतः r<sup>2</sup>, परं मतः k.

85. But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam*: ii. 30. 8<sup>ab</sup>) the Middle Vāc (is praised). 'Who us' (*yo naḥ*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*taṃ vaḥ*: ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा नु hdm<sup>1</sup>b, माध्यमा नु fkr<sup>2</sup>.—बृहस्पतिस्तुतिर्यो नस् b, बृहस्पते स्तुतिर्यो मास् fkr<sup>2</sup>, बृहस्पते स्तुतिर्यो उस् r<sup>5</sup>, बृहस्पतिं तु यो नस्तु hdm<sup>1</sup>r.—तम्ब ऋङ् r<sup>5</sup>, त्वरे रिन् fk, तत्सविद् b, उत्तमा hm<sup>1</sup>r: the reading of the B MSS. is supported by the Sarvānukramanī: *yo no bṛhaspatyā taṃ vo mārutī*.—The end of the *varga* is here marked by १६ in hbfk, not in dm<sup>1</sup>.

### 17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭr or to Indra.

स्याद् bfr<sup>5</sup>r<sup>7</sup>, स्यात् hm<sup>1</sup>r<sup>3</sup>, तु r.—आदावस्येति चास्य तु b, आदावस्य चास्य नु ऋक् f, आद्या ऋक् चान्निमास्य तु r<sup>5</sup>r<sup>7</sup>, सूक्तादावस्य चास्य ऋक् r<sup>3</sup>, सूक्तादावस्य चास्य त्वक् hd, सूक्तादावस्य त्वक् m<sup>1</sup>, सूक्तादावुत्तमस्य तु r.—°व्योस्त्वाद्यौ m<sup>1</sup>, °व्योस्त्वाद्यौ hdr<sup>2</sup>, °व्योस्त्वाद्यौ f, °व्योर्दे त्वाद्यौ r, °व्योत्वाद्यौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, (बावा) नृवि त्वाद्यौ b.—br<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have

अग्न at the beginning of the line before द्यावा० (instead of at the end of the preceding line).—वाय चेंद्रौ m<sup>1</sup>, वाय चेंद्रो b, वाय चेंद्रो d, वाय चेंन्द्रा r<sup>3</sup> (cp. Sarvānukramaṇi: द्वे ऐन्द्रौ लाघ्नौ वा), तथैवेन्द्रौ r, वैद्वियोथवां f, वैद्वियोर्वचा b, चैन्द्रौ ववीं r<sup>5</sup>r<sup>7</sup>.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivāli (6, 7), while with the last (8) the six (goddesses) Guṇḡ and the rest (are praised):

B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' <sup>a</sup> (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुङ्गाद्यास् b, षड् गुम्वाद्यास् m<sup>1</sup>d (षट् d), षड् गंगाद्यास् b, षड् चान्द्यास् fk, षड् मुम्वाद्य० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, षड् लैङ्गयोग्यास् r.—तथान्यया hm<sup>1</sup>r bfk, ०न्तया सुता: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—87<sup>od</sup> are found in B only, not in Am<sup>1</sup>.

<sup>a</sup> In TS. iii. 3. 11<sup>5</sup> the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11<sup>34</sup>); these are again preceded by four to Dhātṛ (TS. iii. 3. 11<sup>23</sup>).

B 88. Followed by these (*taduttare*) there are two, *anu nah* (and) *anv it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

न्विति ते स्मृते r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, त्विदिति स्मृतम् b, त्विति स्मृते fk.—चतस्रस् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. च ॥ तिस्रस् fk, चे तिस्रस् b.—तत्रादौ fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तत्रादा k, सूत्रावो b.—दधाति नो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददाति ना fk, ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)<sup>a</sup> on his left, the seer himself approaching in fear (*bibhyad etya*)<sup>b</sup>,

वामतस्तु hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वामदेवस्तु b, वामदेस्तु fk, वामदेवो r.—मृगं hm<sup>1</sup>r<sup>3</sup>, मृगान् bfk r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (मृगं in RV. ii. 33. 11).—विभ्यतेत्य ऋषिः स्वयम् hdm<sup>1</sup>, विभ्यतेत्य ऋषि स्वयम् f, विभ्य तेभ्य रिषि स्वयम् b, विभ्यतेभ्य ऋषिः स्वयम् r, (स्तौत्य) ध्वनि निप्रस्थितास्तुहि (the last two syllables come from the following line) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Or, 'beasts' according to six MSS.

<sup>b</sup> Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhī śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवास्तीत् hd, नूनेवास्ती b, रुन्ने चास्ती f, रुद्रमस्तीत्  $r^3r^5r^7$ .—90<sup>ab</sup> is omitted in  $m^1r$ .—ततः परे hdr, त्वतः परे  $br^7$ , त्वः परे fk.—The end of the *varga* is here marked by १७ in bfk, not in hdm<sup>1</sup>.

### 18. Deities of RV. ii. 36-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

०त्यार्तवे hbk, ०त्यर्त्तवे f, ०त्यार्मवे r.—सोमापीष्णे b, सोमपीष्णयो (स्तुताः) f, सोमा-पूष्णे  $hm^1r$  (सोमापीष्णम् *Sarvānukramaṇī*).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Prāṭiga deities<sup>a</sup>. The stanza 'Forth' (*pra* : 19) praises the two Soma carts: Agni is there incidental (*nīpāta-bhāj*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts<sup>b</sup>.

०वायवी पञ्चाथ A, ०वायव्यं व्यञ्जन्ते b, ०वायव्यं विवात्त f, (वेन्द्र) वायव्या अन्यथासु r.—प्राउगास् b, प्रउगास्  $hdm^1rfk$ .—अपिस्तत्र hrfk, अपिस्त्वत्र b.

<sup>a</sup> On these deities cp. above, ii. 27-35; also *Sarvānukramaṇī* on RV. i. 3 and ii. 41.

<sup>b</sup> According to the *Sarvānukramaṇī*, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19<sup>o</sup>.

93. Now<sup>a</sup> Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out<sup>b</sup>, uttered a cry (*vavāśa*)<sup>c</sup>.

स्तुतिं  $hm^1rs$ , स्तुतं  $bfr^2$ .—ववाशास्थाय दक्षिणाम्  $hm^1rs$ , ववासे प्रति दक्षिणाम्  $r^2r^5r^7$ , चवाशे प्रति दक्षिणाम् b, ववासे प्रति दक्षि f.

<sup>a</sup> This and the following śloka are quoted by Śaḍguruśiṣya (p. 104) on RV. ii. 43.

<sup>b</sup> Cp. Nirukta ix. 4: *gr̥tsamadam artham abhyutthitam kapiñjalo 'bhivavāśe*, cp. *Sarvānu-*

kramāṇi on RV. ii. 43; R̥gvidhāna i. 31. 3, 4; Max Müller, RV.<sup>2</sup> vol. ii, p. 8.  
<sup>a</sup> Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note <sup>b</sup> is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapiñjala* is the first of the khila after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

\* पराभ्यामभि<sup>a</sup> hm<sup>1</sup>r, एताभ्यामभि<sup>a</sup> s, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm<sup>1</sup>.

### Mandala iii.

#### 19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi<sup>a</sup> who, after ruling the earth<sup>b</sup>, attained by penance to the position of a Brahman seer (*brahmar̥si*) and (obtained) a hundred and one sons<sup>c</sup>, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya m̄*: iii. 1), and the two following (iii. 2, 3)

प्रशास्य hm<sup>1</sup>rb, प्रशास्यं f.—गां यस् b, गायंस् r, गाय f, गायस् hd, गायिस् m<sup>1</sup>.—  
 ०भ्यगच्छ hdr, ०ध्यगच्छ b, ०ध्यगच्छन् r<sup>5</sup>r<sup>7</sup>, ०ध्यगच्छत् f.—गायिपुत्रस् hd, गाधिपुत्रस् r,  
 गायिपुत्रस् f, गाधिपुत्रस् b.—यत्परं च hm<sup>1</sup>r, यत्परैति चा f, यत्परैति च b, तत्परे च  
 r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> That is, Viśvāmitra, seer of Maṇḍala iii. Śaḍguruśiṣya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. <sup>b</sup> This remark of course refers to Viśvāmitra having originally belonged to the warrior class. <sup>c</sup> Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āprī hymn (*āpryah*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns<sup>a</sup>, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāḥ*)<sup>b</sup>.

वैश्वानरीये थ fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वैश्वानरीये च b, वैश्वानरीयेति r, वैश्वानरायेति hdm<sup>1</sup> (the *pratīka* of iii. 3). I have omitted the syllable थ because it is redundant after यत्परे च, and because it would give the pāda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm<sup>1</sup> यत्परं च । वैश्वानरायेति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "vaiśvānarāya" (is addressed to Agni, instead of Vaiśvānara),' and no account is then taken of iii. 3.—आप्यो h<sup>1</sup>d, आभ्यो m<sup>1</sup>, आप्रो r, आप्रियो bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, आप्रिया k.—दे आयेये hm<sup>1</sup>r, दे च ये ये b, दे च ये fk, दे अपये s.—त्वच hm<sup>1</sup>r, त्वस्य bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>s, तस्य k.—द्यावापृथिव्या उषसो निपाता r<sup>3</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, द्यावापृथिव्या उषसौ निपाता fb, द्यावापृथिव्याउषसो निपाता m<sup>1</sup>, द्यावापृथिव्यौ तु निपातभाजाव् r, Ṣaḍguruśiṣya (cp. v. r.).—पितरश्च hm<sup>1</sup>rs, पितरोऽथ r<sup>3</sup>bffk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> On the Sandhi ०व्या उषसो see introduction to Sarvānukramaṇī, p. x, and foot-note <sup>2</sup>; Aufrecht, Aitareya Brāhmaṇa, p. 427, last §. <sup>b</sup> Nipāta is here used = nipātin. The last three pādas of 96 are quoted by Ṣaḍguruśiṣya, p. 105.

97. In (hymns) addressed to Agni, Vaiśvānara, Varuṇa, Jāta-vedas are seen to be praised<sup>a</sup>. Wherever (here) one (of them) may be praised or there is no (actual) praise<sup>b</sup>, one should know that they are intended to be incidental or to serve as a comparison.

सू येतैका hm<sup>1</sup>r, सूयेतैको B.—यत्रास्तुतिर्वा hm<sup>1</sup>r, तत्रान्यस्तुतिर्वा B.—निपात्यर्थास्यो° hdm<sup>1</sup>, निपात्यर्थास्यो° r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, निपात्यास्यो° b, निपात्यास्त्वामु° fk, निपात्यांस्तांस्यो° r.—०पमार्थाश्च hdm<sup>1</sup>, ०पमार्थाश्च r, ०पमार्थाश्च fk.

<sup>a</sup> The first pāda has only ten syllables. <sup>b</sup> That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers<sup>a</sup>, the Gr̥tsamadas, the Vasiṣṭhas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Aṅgirasas, the Atris, Aditi, the Bhojas<sup>b</sup>, the Kaṇvas, the Bhṛguś, the Two Worlds (rodasī), the Regions (diśah)<sup>c</sup>,

कुशिका bfk, कुशिको hdm<sup>1</sup>r.—गौतमाश्च hd, गौतमाश्च m<sup>1</sup>bffkr.—भोजा hm<sup>1</sup>rb, भाजा fk.—कण्वा m<sup>1</sup>, कण्वो hdr, कल्वा b, कल्पा kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कल्वा f.

<sup>a</sup> Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi. <sup>b</sup> That is, liberal patrons, here spoken of as a class (as in RV. x. 107). <sup>c</sup> Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end<sup>a</sup>, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (vyāghnantī) with the deities who own the hymn (sūktabhāj)<sup>b</sup>.

०सौम्या° hdr, ०सौर्या° B.—०मारुतेषु ऐन्द्रा° r, ०मारुते धेन्द्रा° hdm<sup>1</sup>, ०मारुतेऽष्टेन्द्रा° b, ०मारुतश्चेन्द्रा° fk.—०सौर्यीषसेषु r, ०सौर्यीषसेषु hd, ०सर्वीषसेषु m<sup>1</sup>, ०सौम्यीषसेषु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>,

सौम्योषसेषु b, सौम्योषस्तेषु f.—सुतासु hm<sup>1</sup>r, सुतास्ताः r<sup>5</sup>r<sup>7</sup>, no तु or ताः in bfk.—  
देवताः सूक्तभाजः r, देवताः सूक्तभाजाः hm<sup>1</sup>r<sup>3</sup>, देवता सूक्तभागिनी bfk, देवतां सूक्तभागि-  
नीम् r<sup>7</sup>, सूक्तभागिनाम् r<sup>5</sup>.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> Cp. above, iii. 52; also i. 22 and below, v. 171. <sup>b</sup> That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

## 20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū ṣu na ūtaye* : i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā*<sup>a</sup> : iii. 8. 1-5).

एते br, ये ते hm<sup>1</sup>fk.—काण्व्याव् r, कण्व्याव् hd, कण्वम् m<sup>1</sup>, कात्याव् bfk.—यौष्याव् hd, यौष्याव् m<sup>1</sup> bfk, यौषी ह्य r.

<sup>a</sup> The correct pratika is *tvām*, but *tvā* (*tveti*) has been substituted for the sake of the metre.

101. The rest<sup>a</sup> (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)<sup>b</sup>. The sixth (hymn : iii. 12)<sup>c</sup> is said to be addressed to Indra-Agni.

शेषा वङ्गभ्यो fkr, शेषाभ्यो वङ्ग(यूपेभ्यो) hd, शेषेभ्यो वङ्गभ्यो m<sup>1</sup>r<sup>3</sup>, शेषो वङ्गभ्यो b.—  
व्रश्चनी योक्ता hdm<sup>1</sup>, व्रश्चना योक्ता bfk r<sup>6</sup>, व्रश्चनाः योक्ते<sup>o</sup> r<sup>5</sup>r<sup>7</sup>, व्रश्चिनी योक्ता r.—षष्ठमै-  
न्द्राममुच्यते hdr, (योक्ते) द्राप्ती ऐन्द्राममुच्यते r<sup>6</sup>r<sup>7</sup>, इन्द्रामेन्द्रात्तमु b, इन्द्रायीन्द्रात्तमु ---fk.

<sup>a</sup> That is, all but the eighth and the eleventh stanzas, which are excepted; according to the Sarvānukramaṇī the eighth is optionally excepted : *añjanti yūpastutiḥ : śaṣṭhyādyaḥbhir bahavo, 'ntyā vraściny, aṣṭamī vaiśvadevī vā*. <sup>b</sup> The text of the Sarvānukramaṇī (also Sāyaṇa) has *vraścini*, but Śaḍguruśiṣya (*adhikaraṇe tyuṭ*) must have read *vraścani*.

<sup>c</sup> That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim usasam* : iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām* : iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca* : iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.



अग्निमुषसं वैश्वदेवी  $hdm^1r^1r^3r^4r^6bfkr^2$ , वैश्वदेव्यग्निमुषसं  $r$ : the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramanī: *agnim uṣasam ādyāntye vaiśvadevyau*).—दधिक्रामिति  $Am^1$ , दधिक्रा-  
व्येति  $fkr$ , दधिक्रावेति  $b$ .—इन्द्रश्चर्क  $r^5r^7$ , इन्द्रश्चर्क  $b$ , इन्द्रश्चक  $f$ , इन्द्रेति  $hm^1r$ .—परो  
 $hdbfk$ , परा  $r$ .

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts<sup>a</sup>. The last (stanza), 'With a hundred streams' (*śataadhāram*: iii. 26. 9), is (in) praise of a preceptor<sup>b</sup>. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मारुतश्च  $Bhm^1$ , मारुताश्च  $r$ .—अत्विजः सौति  $hd$ , अत्विजः सौति  $r$ , अत्विजश्चैव  
 $br^2r^5r^7$ , अत्विजश्चैव  $fk$ .—मन्यत  $hdm^1fk$ , मन्यतः  $br$ .

<sup>a</sup> Cp. Sarvānukramanī: *tr̥cau vaiśvānariya-mārutau*: the last word is explained by Śaṅguruśiṣya with *dvitīyasya (tr̥casya) māruto 'gniḥ*. See Geldner, *Vedische Studien*, iii, p. 160. <sup>b</sup> Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purīṣyāsaḥ*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

ज्ञेयाश्चैव  $hdbr$ , यूप्याश्चैव  $fkr^2$ .—तच्च तु  $hm^1r$ , तच्च ह  $bfkr^2r^5$ .—The end of the *varga* is here marked by २० in  $hdm^1f$ , not in  $k$ .

## 21. Deities of R V. iii. 30-33. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three<sup>a</sup> (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue<sup>b</sup>.

इहन्तीति  $hm^1r$ , इहन्ति त्वा  $bk$ , इत्यंति त्वा  $f$ .—विश्वामित्रः  $r^3bfkr^2r^7n$ , ०मित्र  
 $hd$ , ०मित्रं  $r$ .—समूदिरे  $hrbfk$ , समूदिरे  $r^2r^3r^7$ , ०श्च संवदन्  $m^1$ , स संवदन्  $r^1r^4r^6$ .

<sup>a</sup> That is, R V. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. <sup>b</sup> 105<sup>cd</sup> and 106<sup>ab</sup> are quoted in the Nīṭimañjarī on R V. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निज्यार्थं  $hm^1 rn(m)$ , संनिज्यार्थं  $fk$ , संनिष्ठार्थं  $b$ , स इज्यार्थं  $n$ .—सुदासा सह यनृषिः  $b$ , सुदासा सह यनृषिः  $f$ , सुदास स ह यनृषिः  $hdm^1$ , सुदासः सोऽहरद्धनम्  $rn$ .—शमित्येते  $hdm^1$ , शमित्येते  $r$ , शमित्येते  $f$ , अमित्येते  $b$ , अमित्येते  $k$ .

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural<sup>a</sup>, and singular: in the hemistich 'Unto' (*acha*: iii. 33. 3<sup>ab</sup>) or in the (successive) pādas (*pacchah*) 'Down to thee' (*ni te*: 10<sup>c</sup>, 10<sup>d</sup>, 11<sup>a</sup>), in the singular (*ekavat*) in (reference to) the rivers <sup>b</sup>;

पच्छो वा  $hdr$ , पच्छे वा  $m^1$ , पच्छ वं  $b$ , पच्छ वं  $f$ , पच्छ वं  $k$ .—०वन्ति ते  $hdm^1$ , ०वन्ति ते  $bfk$ , ०वन्ति ते  $r$ .

<sup>a</sup> Cp. Nirukta ii. 24.

<sup>b</sup> Which speak in the plural in iii. 33. 10<sup>a</sup>.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3<sup>cd</sup>), the speech (being that) of Viśvāmitra<sup>a</sup> according to the sacred text (*śruteḥ*)<sup>b</sup>. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvāt*) with these (following) stanzas,

०वचः श्रुतेः  $hdm^1 r$ , ०वचसृचे  $b$ , वचसृचे  $fk$ .—एताभिर्चर्गिर्वा  $hd$ , एताभिर्चर्गिर्वा  $f$ , एताभिर्चर्गिर्वा  $r$ , एताभिर्भग्निर्वा  $b$ , एताभिर्वा  $k$ .

<sup>a</sup> According to the Ārṣānukramaṇī iii. 7 (followed by the Sarvānukramaṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*nadīvacah*), the remaining nine by the seer (*viśvāmitravacāṃsi*). The Sarvānukramaṇī has in this passage clearly borrowed from the Ārṣānukramaṇī.

<sup>b</sup> The same expression (*śruteḥ*) is used in the Sarvānukramaṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaṅguruśiṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth<sup>a</sup>

षष्ठाष्टम्या  $hf$ , षष्ठाष्टम्या  $dm^1$ , षष्ठाष्टम्यां  $b$ , षष्ठाष्टम्यां  $k$ , षष्ठाष्टम्यां  $r$ .—चतुर्थ्या च दशम्या  $hdm^1 f$ , चतुर्थ्या च दशम्यां  $rbk$ .—The end of the *varga* is here marked by २० in  $m^1$ , by २९ in  $hdf$ , not at all in  $bk$ .

<sup>a</sup> Indra and Savitr are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇī says: *ṣaṣṭhisaptamyos tv indrastutiḥ*.

## 22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)<sup>a</sup> there is (a stanza)<sup>b</sup> addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her<sup>c</sup>, that is told in the (hymn) 'Teaching' (*śūsat*: iii. 31)<sup>d</sup>. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden<sup>e</sup>.

ज्ञेयौ लै° hdr, ज्ञेये चै° b, ज्ञयावे° fk.—नाम fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, ताम् b, नारी hdm<sup>1</sup>r.—111. तस्यां hm<sup>1</sup>r, तस्या bfk.—रेतो वा hdm<sup>1</sup>r, रेतोधा bfr<sup>5</sup>r<sup>7</sup>, रेतोद्या k.—तच्छासदिति hm<sup>1</sup>r, तत्सदिति b, तस्यासदिति f.—प्रतिषिध्यते hm<sup>1</sup>r, प्रतिषेधति fk, प्रतिषेचति b.

<sup>a</sup> That is, of the series of twenty-three (above, 105), viz. iii. 53. <sup>b</sup> That is, iii. 53. 1. <sup>c</sup> *Siñcati reto* is meant for the equivalent of *sekam rñjan* in RV. iii. 31. 1<sup>e</sup>. <sup>d</sup> RV. iii. 31. 1 is commented on by Yāska, Nirukta iii. 4; cp. Sāyana on RV. iii. 31. 1, 2; see Geldner, Vedische Studien, iii, pp. 34, 35. <sup>e</sup> RV. iii. 31. 2 is commented on by Yāska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)<sup>a</sup>.

At a great sacrifice of Sudās, by Śakti<sup>b</sup> Gāthi's<sup>c</sup> son (Viśvāmitra)<sup>d</sup>

तस्याश्चाह B, तस्याश्चैव A.—सुतम् m<sup>1</sup>, सुतम् the rest.—शक्तिना hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>1<sup>6</sup>, दक्षिणा r, दक्षिणां bfk.—गाधि° hdm<sup>1</sup>, गाधि° bfr.

<sup>a</sup> That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyesthavat* to be= *jyestham* (*bhrātaram*) *iva*. <sup>b</sup> Son of Vasiṣṭha. <sup>c</sup> The form Gāthi (not Gādhī) is supported by the AB. and Sarvānukramapī, introduction to Maṇḍala iii. <sup>d</sup> 112<sup>cd</sup>—116<sup>ab</sup> are quoted by Śaḍgurusīṣya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. Indische Studien, i. 119 f.; Muir, Sanskrit Texts, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis<sup>a</sup> gave Speech called Sasarparī, daughter of Brahmā or of the Sun<sup>b</sup>, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'<sup>c</sup> loss of intelligence (*a-matim*)<sup>d</sup>.

निगृहीतम् hm<sup>1</sup>r, गुगीत्वा bfk, गृहीत्वा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—बलाञ्चेतः hm<sup>1</sup>r, बलाञ्चेतः b, बलाञ्चेतः fk, बज्जलाञ्चेतः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसीदद् hm<sup>1</sup>r, वासीदद् bfk.—तस्यै bfr, तस्यै k, तस्या

h<sup>dr</sup>1<sup>r</sup>4.—ब्राह्मीं तु hm<sup>1</sup>rs, ब्राह्मीं च bfk.—113<sup>cd</sup> and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112<sup>cd</sup> and 113<sup>ab</sup> being paraphrased by him as well as Ṣaḍguruśiṣya).—114. सूर्यचयादिहाहृत्य Am<sup>1</sup>, चयादिहाहृत्य b, चयादिहाहृत्य fk, चयादिहाहृत्य r, सूर्य-  
वेश्मन आहृत्य s.—ददुस्ते hm<sup>1</sup>r, तां ददुर् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददुर्वै s, ददुर् fk, ददु b.—अमतिं  
तामपाह्नन् hm<sup>1</sup>r, अमतिं तामपानुदत् s, अमतिं तामवावत् b, अमतिर्यामचावयत् f.—  
The end of the *varga* is here marked by २२ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. RV. iii. 53. 15, 16.

<sup>b</sup> Sasarpārī is called *sūryasya duhitā* in RV. iii. 53. 15.

<sup>c</sup> That is, the other Kuśikas, as well as Viśvāmītra, had been rendered unconscious by Śakti.

<sup>d</sup> The word occurs in RV. iii. 53. 15 (*sasarpārī amatiṃ bādhamānā*).

### 23. Viśvāmītra and Vāc Sasarpārī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa* : iii. 53. 11) Viśvāmītra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्यां m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, उपेति चास्या b, उपेति चास्या<sub>1</sub>hd, उपेति यास्या f, उपेत्य  
चास्यां r, उपेत्य वाचं r<sup>5</sup>, उप प्रेतिति (the fuller pratika) s.—बुबोधयत् hm<sup>1</sup>r, न्वयोजयत् s,  
न्वचेतयत् b, त्वचेत् fk: the latter two readings probably stand for न्वचेतयत्, as RV. iii.  
53. 11 contains the form चेतयध्वम्. I have corrected बुबोधयत् to नुबोधयत्, as the  
syllable बु could only be accounted for by नु (not न्व), and unaugmented forms are not  
uncommon in the BD. (e. g. above, 113, *avasīdat*).—हृष्टात्मा hm<sup>1</sup>rs, प्रतिष्टात्मा b, प्रति-  
ष्टात्मा fk.—तानृषीन्त्यपूजयत् hm<sup>1</sup>r bfk, तानृषीन्त्वचेतयत् r<sup>5</sup>r<sup>7</sup>, जमदग्नीन्पूजयत् s.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārīh* : iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthirau* : iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116<sup>ab</sup> comes before 115<sup>cd</sup> in bfk.—०नुडुहस्य bfk r<sup>5</sup>, ०नुडुहं च hm<sup>1</sup>r (RV. iii. 53. 18 has अनकुत्सु): though all the MSS. have डु, consistency requires कु in the text.—  
गृहान्नजन् hm<sup>1</sup>r, गृहान्नजन् b, गृहात्प्रजन् f.—After 116<sup>cd</sup> bfk m<sup>1</sup>r (not h<sup>dr</sup>1<sup>r</sup>3<sup>r</sup>4) add the line:

अनसोऽङ्गानि चोत्थाप्यानङ्गाही गृहात्मजी ।

117. And then going home he deposited (them<sup>a</sup> there) in person (*svaśarīreṇa*).

But the four stanzas which follow (iii. 53. 21-24) 'are traditionally held to be hostile to the Vasiṣṭhas<sup>b</sup>.

तन्वश्च b f k r, तन्वश्च h d m<sup>1</sup>.—स्वशरीरेण b f k, स्वशरीरं च r, स्वां शरीरं च h d m<sup>1</sup>.—आक्वपरीददे m<sup>1</sup>, आक्वपरीददे h d (= गक्वपरीददे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f.—The following line is added in B after 117<sup>ab</sup>:

रथं च स्वशरीरेण<sup>1</sup> गृहान्गक्वपरीददे<sup>3</sup> ।

<sup>1</sup> f k m<sup>1</sup> r, °शरीरं च b. <sup>2</sup> b r, आक् f m<sup>1</sup>, अक् k. <sup>3</sup> b m<sup>1</sup> f k, पराददे r. This line and that which appears in B after 116<sup>cd</sup> seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m<sup>1</sup>, 116<sup>cd</sup> and 117<sup>ab</sup> appear as follows (117<sup>ab</sup> thus having three forms in this MS.):

स्थिरावित्यनसोऽगान्यनडुहं च व्र गृहान्नजन् ९६ ।

तन्वश्च स्वां शरीरं च गृहानाक्वपरीददे

अनसोऽगानि चोत्थाप्यानङ्गाही गृहात्मजो ९७ ।

तन्वश्च स्वशरीरेण गृहान्तस्वयमाप ह

रथं च स्वशरीरेण गृहानाक्व चरीददे ९८ ।

—°द्वेषिण्यः स्मृताः h m<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>2</sup> (?), °द्वेषिणीर्विदुः r, °द्वेषिणी विदुः f b, °द्वेषिणी विधिः k.

<sup>a</sup> That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: ā gr̥hebhyaḥ . . ā vimocanāt, 'until we reach home and unyoke.' <sup>b</sup> On 117<sup>cd</sup>-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Sāyaṇa on RV. iii. 53. 21; Śaḍguruśiṣya (p. 108), who quotes Ṛgvidhāna ii. 4. 2; Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhiśāpa*). They are pronounced to be hostile to enemies<sup>a</sup> and magical (*abhicārika*) incantations.

ताः प्रोक्ता b f k, तु प्रोक्ता r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup> r<sup>2</sup>, याः प्रोक्ता h m<sup>1</sup> r (cp. Sarvānukramaṇī: अभिशापास्ताः).—The reading of 118<sup>ed</sup> in the text is that of B; instead of it A has: द्विद्वेषिण्यः स्मृता विद्यादभिचारिषु शब्दन्ति.—द्विषद्वेषास्तु f, द्वेषद्वेषास्तु b, विद्वेषिण्यः h d m<sup>1</sup>, विद्वेषिण्यः r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>.—विद्या चैवाभिचारिकाः b, विद्यां चैवाभिचारिः f.—The end of the *varga* is here marked by २३ in h d b f k.

<sup>a</sup> Cp. Ṛgvidhāna i. 19. 4; i. 20. 1.

#### 24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)<sup>a</sup>: great guilt arises from repeating or listening (to them)<sup>b</sup>;

ता न hm<sup>1</sup>r, तु न b, सु न fk.—महा<sup>o</sup> hdm<sup>1</sup>fk, महान् br.—दोषश्च जायते hd, दोषः प्रजायते bfr.—119<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' <sup>b</sup> That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them <sup>a</sup>.

कीर्तितेन hbrs, कीर्तितेन m<sup>1</sup>, कीर्त्तनेन fk.—श्रुतेन bfrs, गुणेन hdm<sup>1</sup>, corrected on margin to श्रुतेन in h.

<sup>a</sup> This śloka is quoted by Śaṅguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka; cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121<sup>cd</sup> is found in B and m<sup>1</sup> only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (<sup>a</sup> *devānām asuratvaṃ tad ekaṃ mahat*)<sup>b</sup>.

The Aśvins, Mitra, the Rbhus are (the respective deities of) 'The milch-cow' (*dhenuh*: iii. 58), 'Mitra' (*mitrah*: iii. 59), and 'Here, here, of you' (*ihcha vah*: iii. 60).

<sup>a</sup> That is, the refrain of iii. 55 slightly altered (*mahad devānām asuratvaṃ ekaṃ*). <sup>b</sup> 122<sup>ab</sup> is found in B and m<sup>1</sup> only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123<sup>ab</sup> (A) and 124<sup>ab</sup>, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)<sup>a</sup>, should be recognized as addressed to the All-gods<sup>b</sup>.

But the last triplet here in the hymn to the Rbhus (iii. 60. 5-7) is addressed to Indra and the Rbhus.

त्वचार्भवे in all MSS. and r.—सूक्त उत्तमः hd, सूक्त उत्तम b, सूक्त उत्तमे fk, सूक्तः स उत्तमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m<sup>1</sup> bfk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m<sup>1</sup> as ५ (= ६०५).

<sup>a</sup> The All-gods are mentioned in it: *sa devān viśvān bibharti*. There is no reference to this statement in the Sarvānukramaṇī. <sup>b</sup> १२३<sup>ab</sup> is found in hdm<sup>1</sup>r only, being omitted in bkr<sup>2</sup>r<sup>5</sup>.

## 25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uṣo vājena*: iii. 61) the fifth<sup>a</sup>

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra-Varuṇa, and the following one (4-6) to Bṛhaspati;

१२४<sup>ab</sup> is found in bfk m<sup>1</sup>r, but is omitted in hdr<sup>1</sup>r<sup>4</sup>r<sup>2</sup> (?).—पूर्वे वृचे br, पूर्ववृचे f.—पञ्चमात् r, पचमात् m<sup>1</sup>, पञ्चगीत् bfk.—औषसाद् b, औषस्याद् m<sup>1</sup>, औषस्याद् hd, उषासा fk, उषस्याद् r (Sarvānukramaṇī on RV. iii. 61: उषस्यम्).—उत्तरास्त्वन्ये षट् पृथग्देवता-सृचाः Am<sup>1</sup>r<sup>2</sup> (०ताः सृताः m<sup>1</sup>), उत्तर षष्ठ्यग्देवता चाः b, उत्तर षड्भि यं - - - ग्देवता - - - च fk, उत्तरे षड्भिः सुता ऋग्देवता तृचैः r.—तथा परः hdm<sup>1</sup>r<sup>3</sup>, ततः परः r, तदुत्तरः r<sup>5</sup>, (बाह्यस्य) उत्तरः bfk.

<sup>a</sup> This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuṇa. And with that (final triplet) Jamadagni<sup>a</sup> praised the two gods who delight in law (*ṛtāvṛdhau*)<sup>b</sup>.

मैत्रावरुण उत्तमः hm<sup>1</sup>r, षण्णामन्यसु यस्तृचः bfk r<sup>5</sup>r<sup>7</sup>.—०मिष्व A, ०मिष्व B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

<sup>a</sup> According to the Ārṣānukramaṇī, followed by the Sarvānukramaṇī, Jamadagni is the alternative seer of this triplet. <sup>b</sup> This epithet of Mitra-Varuṇa occurs in RV. iii. 62. 18 as *ṛtāvṛdhā*.

## Maṇḍala iv.

## 26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead <sup>a</sup>,

पपाचान्त्राणि यच्छुनः Am<sup>1</sup>, य आन्त्राण्यपचच्छुनः Bn.—यस्य वै hm<sup>1</sup>r, यस्य च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, यस्य व b, यस्य य fk.—०ण आहरद् n, ०ण अहरद् r, ०ण अहरन् m<sup>1</sup>, ०ण हरद् fk, ०ण चाहरद् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०णाहरद् hb.

<sup>a</sup> Cp. RV. iv. 18. 13: śuna āntrāṇi pece . . . adha me śyeno madhu ā jabhāra. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nītimañjarī on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32) <sup>a</sup>.

सूक्तेरेति तु hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b, सूक्तेरेति च r<sup>5</sup>r<sup>7</sup>, सप्तौरेति च b, तप्तौरेति च fk, सूक्तेरेतैस्तु r.

<sup>a</sup> The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three<sup>a</sup> (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. 1. 2-4) Agni is incidental (*nīpātubhāy*); others say that (the seer) praises the incidental (*nīpātin*) Agni together with Varuṇa <sup>b</sup>.

०स्त्रीत्याङ्ग् bfk, ०स्त्रीति चाङ्ग् r, ०स्त्रीतीत्याङ्ग् hd, ०स्त्रीति त्याङ्ग् m<sup>1</sup>.—अन्ये निपातिनम् m<sup>1</sup>br, अन्ये निपातिनम् hd, अन्ये निपातनं f, अन्ये निपातने k.

<sup>a</sup> This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇī has *upādyaś catasraḥ*. <sup>b</sup> Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadaivata*)<sup>a</sup>. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.



प्रत्यभिरिव तु  $hm^1r$ , प्रत्यभिरित्युते b, प्रत्यभिरित्युभे  $r^5$ , प्रत्यभिरुच्यते fk.—After 129<sup>ab</sup> bfk have the following corrupt śloka:

उत्तमासुषं देवी मध्यमं पुनरुत्तमम् ।

पृथक् च सह च स्तौति कर्मणी तत्प्रवल्हितम् ॥

—सोमकमेव तु  $hm^1r$ , सोमकभूपतिम्  $br^5r^7$ , ष्यति: fk.—The end of the *varga* is here marked by २६ in hbfkm<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *līngoktadaivatay tv eke*.

## 27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*añjasū*)' <sup>a</sup>,

चायुषोऽर्थाय  $Bhm^1$ , चायुरर्थाय r.—अञ्जसा न जनिष्ये हं  $hm^1b$ , अञ्जसा न जनिष्ये हं f, अञ्जसा नु जनिष्येऽहं r, जनिष्याम  $r^1r^4r^6$ , जनिष्याण  $r^3$ .—ब्रुवाणं hrfk, ब्रुवाण b, ब्रुवाणा  $m^1$ .—गर्भमेव  $Am^1r^2n$ , गर्भ एव kr, वार्भमेव b, गर्भवेतं f.—तु  $Ar^2$ , तम् bkr.

<sup>a</sup> Cp. RV. iv. 18. 2: *nāham ato nir ayā durgahaitat*. On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The *Nītimāñjarī* on RV. iv. 18. 13 quotes 130<sup>cd</sup> and 131<sup>ab</sup>.

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśāt*) <sup>a</sup>. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद्  $r^5r^7$ , अन्वज्याद् bfk, अन्वगात् r, अन्वगात्  $hdm^1$ , अन्वगाद् n.—जातमात्रो  $hm^1b$ , जातमात्रम्  $r^1r^2r^3r^4r^6$ , जामंत्रो fk.—ञुहाव तु  $hm^1$ , ञुहाव तम् bfk r.

<sup>a</sup> That is, in RV. iv. 18. 1: *mā mātaram amayā pattave kah*. Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note <sup>4</sup>, would read *anvagāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer) <sup>a</sup>, for ten days and nights, vanquished him with might.

योधयन्  $hm^1r$ , योध्येत्  $r^1r^4r^6r^2(?)$ , याचयन् fk, यावयन् b.—रात्रीश्च r, रात्रांश्च f, रात्रिश्च  $m^1$ , रात्र्यां च bk, रात्र्यश्च A.

<sup>a</sup> That is, after violence had thus been done to him by Indra = *indreṇa balātkr̥taḥ*.

133. Gautama, selling <sup>a</sup> him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)<sup>b</sup> praised (him with the stanza), ‘None, O Indra’ (*nakir-indra* : iv. 30. 1);

स्वयं तेना° hm<sup>1</sup>r<sup>3</sup>, स्वयमेवा° kr<sup>5</sup>r<sup>7</sup>, स्वयमेव (व्यभि°) f, स्वयनेव्य° b, स्वयन्नेवा° r.

<sup>a</sup> Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. <sup>b</sup> I take *tena* to refer to *vikrīṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the pratika of iv. 30, = *tena sūktena*, ‘with the whole hymn iv. 30’; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following pratika instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) ‘What! then art thou’ (*kim ād utāsi* : iv. 30. 7) he halfway (*ardhe*)<sup>a</sup> dispelled his wrath. Then the seer his (Indra’s) form and heroic deeds, his valiant exploits,

मन्युमर्धे Am<sup>1</sup>, मन्युमध्ये b fkr<sup>2</sup>, मन्युं मध्ये r.—धैर्यकार्याणि hm<sup>1</sup>r, वीर्यकार्याणि f b k, धैर्याय्याज्याणि r<sup>1</sup>, धैर्यायद्याणि r<sup>4</sup>r<sup>6</sup>.—तानृषिः hm<sup>1</sup>r, तानृषिः b fkr<sup>5</sup>, चारिषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—  
The end of the *varga* is here marked by २७ in hm<sup>1</sup>b, not in k.

<sup>a</sup> The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. ‘I’ (*aḥam* : iv. 26) is self-praise in a triplet : for there is praise (in it) as if of him (Indra)<sup>a</sup>.

संस्तवस् hdm<sup>1</sup>r<sup>3</sup>, °संस्तवस् b fkr<sup>2</sup>r<sup>5</sup>.—सुतिरिवास् हि r<sup>5</sup>r<sup>7</sup>, सुतिर्चतस्य हि h d r, सुतिचिवस् हि b, सुतिविसस् हि fkr<sup>2</sup>.

<sup>a</sup> That is, the seer praises himself as if he were Indra; cp. Sarvānukramanī : *indram ivātmānam ṛṣis tuṣṭāvendro vātmānam*. Cp. Geldner, Vedische Studien, iii, p. 160, note <sup>3</sup>, and Sieg, Sagenstoffe, pp. 87 and 95, note <sup>3</sup>.

136. With the following nine stanzas (beginning) ‘Before all birds this’ (*pra su ṣa vibhyaḥ* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas ‘Thee’ (*tvā* : iv. 28) Indra is praised together with Soma.

त्वेति br, त्वेन m<sup>1</sup>, त्वेव hr<sup>1</sup>r<sup>4</sup>, त्वे f k.—सोमेनेन्द्रः सुतः सह bkr, सोमेनेद्र सुतः सह f, सोमेन्द्रौ च सुतः सह h d r<sup>3</sup>, सोमेन्द्रौ च सह सुतौ m<sup>1</sup>, सोमेन्द्रः संसुतः सह r<sup>1</sup>r<sup>4</sup>.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet ‘Even of the Sky’ (*divas cid* : iv. 30. 6-11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam* : iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised :

सोमप्रधानाम्<sup>br</sup>, प्रधानम्<sup>Am<sup>1</sup>fkr<sup>2</sup></sup>.—क्रौष्टकिर्<sup>hd</sup>, क्रौष्टकिर्<sup>fkm<sup>1</sup>r</sup>, क्रौष्टकः<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>, क्रौष्टकः<sup>b</sup>.—चैतेन<sup>Am<sup>1</sup></sup>, चानेन<sup>fbr</sup>, चान्येन<sup>k</sup>.—तृचेनेद्देण संस्तुताम्<sup>hm<sup>1</sup>b fkr</sup>, ते तृचेनेद्दे संस्तुता<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

138. मेने आचार्यः<sup>b f k</sup>, मेने आ<sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, मेने त्वाचार्यः<sup>hm<sup>1</sup>r</sup>.—वाममृचि स्तुताश्चात्र<sup>hd</sup>, वाममित्यृक्स्तुताश्चात्र<sup>r</sup>, वाममित्यृचि संस्तुता<sup>B</sup>.—भगः<sup>hd</sup>, मनः<sup>b</sup>, नमः<sup>k</sup>, नमः<sup>n</sup>.

B 139. Pūṣan is (here) called 'Karūlatin'<sup>a</sup> : according to a Vedic text (*śruti*)<sup>b</sup> he is 'toothless.' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* : iv. 31. 15) praises the Sun<sup>c</sup>.

करूलतीति<sup>fkr</sup>, कसूत्तीति<sup>b</sup>.—स्त्रीतीत्याहा<sup>r</sup>, स्त्रीतीच्चाहा<sup>b</sup>, स्त्रीताश्चाहा<sup>f</sup>, स्त्रीतीस्वाहा<sup>k</sup>.—This śloka (139) is not found in A.—m<sup>1</sup> omits 138<sup>ed</sup> as well as 139, probably owing to 138<sup>ab</sup> and 139<sup>ed</sup> ending similarly (शाकट)ायनः and (श्चल)ायनः.—The end of the *varga* is here marked by २८ in bf, after शाकटायनः (138<sup>ab</sup>) in m<sup>1</sup>, after 138<sup>ed</sup> in hd, not at all in k.

<sup>a</sup> The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97. <sup>b</sup> That is, SB. i. 7. 4<sup>7</sup>, quoted by Yāska, Nirukta vi. 31. <sup>c</sup> There is no reference to this statement in the Sarvānukramanī.

## 29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niryut*)<sup>a</sup>.

हरयो ह्यश्वा<sup>hm<sup>1</sup>rb</sup>, हरया ह्यश्वा<sup>f</sup>, हरयाश्चश्वा<sup>k</sup>.—अमेरश्वास्तु<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b fkr<sup>2</sup>r<sup>5</sup></sup>, अश्चस्तु<sup>hdr</sup>, अश्च<sup>m<sup>1</sup></sup> (cp. दारश्च in v. r. on i. 107).—हरितश्चैव<sup>hm<sup>1</sup>r</sup>, हरितः प्रोक्ता<sup>B</sup>.

<sup>a</sup> This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass<sup>a</sup> is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vājīn*) of Pūṣan, but Dappled mares (*prṣati*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns.

रासभो<sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>m<sup>1</sup></sup>, रासभौ<sup>hdr<sup>3</sup></sup>, रासभा<sup>br</sup> (the Naighaṇṭuka has रासभावश्चिनोः, but the ओतो before ऽश्विभ्याम् in all the MSS. seems decisive in favour of रासभो).—सहितो<sup>hdm<sup>1</sup>r<sup>3</sup></sup>, सहितो<sup>fk</sup>, मोहितो<sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, रोहितो<sup>br</sup> (this is an evident substitution in order to get a plural agreeing with रासभाः).—पूष्णश्च<sup>hm<sup>1</sup>r</sup>, पूष्णस्तु<sup>B</sup>.—पृषत्यो<sup>br<sup>5</sup>r<sup>7</sup></sup>,

वृषयोत्या° f, वृषयोत्या° k, पृषतो hm<sup>1</sup>r. —तथोषसाम B, तथोषसः hdm<sup>1</sup>r (अण्यो गाव उषसाम Naighaṇṭuka).

<sup>a</sup> Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāh*); the Multiform (*viśvarūpā*)<sup>a</sup> is (the steed) of Brhaspati. Now these too are praised with (their) deities, otherwise<sup>b</sup> but seldom.

श्यावा hm<sup>1</sup>rf, श्यामा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, श्यावा bk. —देवतामिसु hm<sup>1</sup>r, देवतामिष्य B. —सूयन्तेऽप्यल्पशो hm<sup>1</sup>r<sup>3</sup>, सूयन्तेऽप्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूयते स्वल्पशो br (°यन्ते r), सूयतस्त्वल्पशो f.

<sup>a</sup> Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Brhaspati).

<sup>b</sup> That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it<sup>a</sup>.

तमेव तु br, तमेव त hd, तमेव (no) तु fk. —विद्यात्तस्या° hm<sup>1</sup>r, विद्यात्तस्या° b, विश्वा-स्तवा° fk.

<sup>a</sup> That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32, 23, 24), the remainder of the hymn<sup>a</sup>, is here called a praise of the two Bays (of Indra)<sup>b</sup>. And the four (words) after it<sup>c</sup>, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyāni*)<sup>d</sup>.

हयो° b, हयोः r, हर्या fk, धर्धश hm<sup>1</sup>r<sup>3</sup>, धर्धस r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. —इहोच्यते b fkr, उच्यते hm<sup>1</sup>. —चत्वार्यतश्च वि° hr, चत्वारि परमा b fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. —°ज्ञेयान्यप्र° hr fk, °ज्ञेयान्याप्र° b, °मेयान्याप्र° r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. —विद्रधे hdm<sup>1</sup>, विद्रधेः r, विद्रवेः b, विद्रवः f, विंदवः k. —The last pāda is repeated in fk as follows: °न्यप्रगृह्यानि विद्रवः (विंदवः k) ॥ न्या प्रतिगृह्यानि विः ॥ —The end of the *varga* is here marked by २९ in hm<sup>1</sup>bf, and by ३९ in k.

<sup>a</sup> That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. <sup>b</sup> Cp. Nirukta iv. 15:

*aśvayoh samstavaḥ*, and Sarvānukramaṇi: *antyābhyām indrāśvau stutau*. The list of the steeds of the gods given in 140–142 is by way of introduction to the statement about iv. 32, 23, 24. <sup>c</sup> *Ataḥ*, that is, after the word *kanīnakā* in the text of iv. 32, 23. <sup>d</sup> That

is, the four words *vidradhe nava drupade urbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pāda text and Śākapiṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32, 23): *kanyayor adhiṣṭhānapravacanāni sapṭamyā ekavacanāni śākapiṇiḥ*. Cp. Vedische Studien, iii, p. 88, note<sup>2</sup>; Oldenberg, Prolegomena, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, R̥gvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

## 1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group<sup>c</sup> of five hymns addressed to the R̥bhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिक्राणां hdb, दधिक्राणां r<sup>3</sup>r<sup>5</sup>, दाधिक्राणां m<sup>1</sup>r, दाधिक्राणा f, दाधिक्राणा k, दधिक्राणां r<sup>2</sup>.—मुखे तु या hm<sup>1</sup>r<sup>3</sup>r, (ॐाम) उतो हि वाम (pratika of iv. 38. 1) br<sup>5</sup>, सुतो हि वाम fkr<sup>2</sup>. The reading मुखे तु या (cp. मुख्या iii. 37) seems to be favoured by the Sarvānukramaṇī: दाधिक्रं हि यावापृथिव्यादा.

2. Then with indirect (*parokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*haṃsaḥ śuciṣat*: iv. 50. 5).

अमुतो dr, अमुता m<sup>1</sup>, अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोक्षैर् and the following वाग्भिर्).—नामभिश्च hd, नामभिस्तु br, नामभि m<sup>1</sup>, नाममृभि fk.—ॐचि A, ॐचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*haṃsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity<sup>a</sup>. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

सूक्ते hm<sup>1</sup>r, इन्द्रास् bfk, इन्द्रात् r<sup>5</sup> (this represents the pratika of iv. 41. 1, इन्द्रा).—ॐश्चिनानि कः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>, ॐश्चिनानि च hdm<sup>1</sup>, ॐश्चिनामिकः (!) r.—3<sup>d</sup> is omitted in fk.—3<sup>ab</sup>, though found in Bm<sup>1</sup> only, is probably original, as it is supported by the statement of the Sarvānukramaṇī: अन्त्या सौरी. Without it the *varga* would have an odd line; with it the *varga* has six ślokaḥ, like the first *varga* of the first and of the second *adhyāya*.

<sup>a</sup> In AB. iv. 20. 5 this stanza is connected with the sun (*haṃsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहीलिषु hdm<sup>1</sup>r, विहीणाद्याः b, विहीमांत्या r<sup>6</sup>r<sup>7</sup>.—fk omit 4<sup>abc</sup>.—इन्द्रस Ab, इन्द्रास fk, ऐन्द्रास r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it<sup>a</sup>, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas<sup>b</sup> are traditionally held to be (in) praise of Indra-Brhaspati.

तस्यभोत्तमो b, तस्यभेत्यंतमो m<sup>1</sup>, तस्यभोतिमो hdr<sup>3</sup> (भो° r<sup>3</sup>), स्यभोत्तमो fk, तु स्यभोत्तमो r.

<sup>a</sup> That is, Indra and Brhaspati.

<sup>b</sup> That is, 49. 1-6 and 50. 10, 11.

6. That<sup>a</sup> hymn, however, is addressed to Brhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'<sup>b</sup> (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सूक्तं तु बार्हस्यत्वं hm<sup>1</sup>b, सुराक्तं भू बाहस्यम् f, सुराक्तं भू वाहस्यम् k, बार्हस्यत्वं तु तत्सूक्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परे m<sup>1</sup>b fkr, परं h, परें d.—पुरोधतुः br, पुरोधतु fk, पुरोधत्तु hd, पुरोधानुः m<sup>1</sup>.—कर्मशसा m<sup>1</sup>r, कर्मशसा f, कर्मशशा h.—The end of the *varga* is here marked by ९ in hbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. iv. 50.

<sup>b</sup> Cp. AB. viii. 24-26, especially 26. 2; also Sāyaṇa, introduction to RV. iv. 50. 7.

## 2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kah*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunaṃ vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m<sup>1</sup>, तत्परं च r, तद्यत्परं च b, चमुत्तरं च fk.—तिस्रः चैवपत्याः br, तिस्रः चैवपत्या fk, चैवपत्यसृचसु hdm<sup>1</sup>r<sup>3</sup> (क्षो° r<sup>3</sup>): the reading of the Sarvānukramaṇī तिस्रः चैवपत्याः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तृचक्षु. — शुनदेवी hm<sup>1</sup>r, शुनदेव br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, शुनं देव fk. — लृगुत्तरा m<sup>1</sup>, लृगुत्तरा fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, त्रिगुत्तरा k, पृगुत्तरा: b, लृगुत्तमा r, लृगुत्तमा hd.

8. Śuna here is Vāyu, Sira is Sūrya: (for) they say that Śuna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāsira to be Indra<sup>a</sup>, (and) Śākapūṇi thinks those two (Śuna and Sira) to be Sūrya and Indra<sup>b</sup>.

यास्क इन्द्रं तु hm<sup>1</sup>r, इन्द्रं यास्कसु bfs. — सूर्येन्द्रो तौ hr, सूर्येन्द्रो तु s, इन्द्रासूर्यौ b, इन्द्रासूर्यौ f, इन्द्रासूर्यौ k.

<sup>a</sup> His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8<sup>a</sup>: śunāsīrau: śuno vāyuh (śu ety antarikṣe), sira ādityaḥ saraṇāt. Yāska does not quote Śākapūṇi's view. <sup>b</sup> This śloka is quoted by Śaḍguruśiṣya on RV. iv. 57.

9. Now these two, Śuna and Sira, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā. The verse (pāda) 'Prosperously our shares' (śunam naḥ phālāḥ: iv. 57. 8<sup>a</sup>) praises agriculture; 'Prosperously the ploughers' (śunam kīnāsāḥ: iv. 57. 8<sup>b</sup>), men who live by agriculture.

द्वे तु सीतायै षष्ठी A, द्वौ तु सीतायै षष्ठी m<sup>1</sup>, सीतायै षष्ठी त्वथ bfr (शी<sup>o</sup> b, शि<sup>o</sup> f, सि<sup>o</sup> k).

10. Parjanya is here praised in the third verse (iv. 57. 8<sup>c</sup>), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8<sup>d</sup>). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (samudrāt: iv. 58) belongs to the Middle Agni.

सुतः पादे ऽत्र पर्जन्यस् Am<sup>1</sup>, शुनं पादे पर्जन्यं bfr. — व्यं त्वस्त्वृषिर् m<sup>1</sup>, व्यं त्वस्त्वृषिर् hd, अन्त्यसृषिर् r<sup>3</sup>, अन्त्यान्त्वृषिर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चीनृषिः bfr, तीनृषिः k. — धनकामो hm<sup>1</sup>r<sup>3</sup>, धर्मकामो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ऋषिकामो bfr. — ऋषिं वा hr bfr, ऋषिवद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (āditya) or to Agni; for it appears as an Ājya hymn<sup>a</sup>; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya<sup>b</sup>.

आग्नेयम् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ह्याग्नेयं Am<sup>1</sup>b. — वाप्राज्यसूक्तं m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाप्राज्यसूक्तं hdr<sup>3</sup>, यद्वा-ज्यसूक्तं r, यद्वाद्यसूक्तं f, याज्याश्वसूक्तं b. — हि दृष्टं Am<sup>1</sup>b, प्रदिष्टम् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. — गव्यमेके

सौर्यमेतद्वदन्ति  $\Delta m^1$ , गवां सुतिं वा सूक्तमेतद्वदन्ति r, गवां सुतिं वा सूक्तमेतद्वदन्ति f, गवां रक्तति वा सूक्तमेतद्वदन्ति k, गवां सुतिं च गवा सूक्तमेतद्वदन्ति b.—The end of the *varga* is here marked by २ in  $hm^1 bfk$ .

<sup>a</sup> RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . iti saptamasyāhna ājyam bhavati*. (The reading of  $h d r^3$  alludes to AB. v. 16. 1: *yad vā āiti ca prāiti ca tat saptamasyāhno rūpam*.) <sup>b</sup> Cp. Sarvānukramāṇī: *samudrād . . āgneyam . . sauryam vāpam vā gavyam vā ghṛtastutir vā*.

### Māṇḍala v.

#### 3. Deities of RV. v. 1-28. Story of Tryarūṇa and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣtam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1-28) <sup>a</sup>.

स्वर्भानुदृष्टं  $hm^1 r b f k$ , स्वर्भानुदिष्टं  $r^2 r^5 r^7$ .—°स्यापहत्य  $hm^1$ , °स्य अपहत्य r, °स्यापाघ्नन्ते<sup>b</sup>, °स्यापघ्नन्ते  $r^2 r^5 r^7$ , °स्याघ्नन्त्य k °स्यापाघ्नन्त्ये f.

<sup>a</sup> That is, including 28, because the Āpri hymn, v. 5, is left out of account; cp. note <sup>a</sup> on iv. 16.

13. Traivṛṣṇa (Tryarūṇa), Trasadasyu, Aśvamedha, R̥ṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris <sup>a</sup>.

च अश्वमेध  $m^1 r$ , चाश्वमेध  $h d$ .—ऋणंचयः  $h d m^1$ , also in  $b f k r^2 r^5$  (where this śloka comes later), इति चयः r.—परीक्ष्याः  $h d r$ , परीक्षा  $m^1 f$ .—This śloka is omitted here by B ( $b f k r^2 r^5$ ), but occurs after 28 in the following form:

त्रैवृष्णस्त्यहो राजाचाश्वमेध ऋणंचयः ।

सूयमानाः परीक्ष्याः स्युरचिष्वेते क्वचित्क्वचित् ॥

$m^1$  (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

त्रैवृष्णस्त्यहो राजा अश्वमेध ऋणंचयः ।

सूयमानाः प्रतीक्ष्या स्युरचिष्वेव क्वचित्क्वचित् ॥

<sup>a</sup> The general remark made in this śloka serves as an introduction to the story of Tryarūṇa. I do not agree with Sieg, Sagenstoffe, p. 74, note <sup>2</sup>, in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of ऋणंचयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.



14. King<sup>a</sup> Tryarūṇa, son of Trivṛṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins.

ऐत्वाकुस् Am<sup>1</sup>n(gh), ऐत्वाकुस् fkrn(abcm), ऐत्वा b. — संजया<sup>o</sup> MSS., स जया<sup>o</sup> n. — वृशो hrb, दृशो fkr<sup>2</sup>.

<sup>a</sup> This story (14-23) is quoted in the Nītimañjarī on RV. v. 2. 9. It is also given by Sāyaṇa on RV. v. 5. 1, in two metrical forms, as derived from the Sātyāyana and the Tāṇḍya Brāhmaṇa. The whole story is examined by Sieg, Sagonstoffs, pp. 64-76. Cp. Hillebrandt, ZDMG. xxxiii, pp. 248 ff.; Geldner, Festgruss an Roth, p. 192; Oldenberg, SBE. xlv, pp. 366 ff.; Ludwig, R̥g-veda, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

चैव hm<sup>1</sup>r, चैनं bfk n. — राजैनं A, राजा तं B.

16. He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k. — अन्यदेशं hm<sup>1</sup>fkn, अन्यं देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

ननाशास्त्र hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n(ab), ननाशास्त्र b, ननाशात्र r, ननाशाथ n(c). — ऋषेः A b, ऋषे fkr, गुरोः r<sup>5</sup>r<sup>7</sup>n. — प्राप्तानि hm<sup>1</sup>r b fkr<sup>2</sup>r<sup>5</sup>, प्राप्तानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — हव्यानि hm<sup>1</sup>r, पच्यानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, शक्यानि fkr<sup>2</sup>, वाक्यानि b, चाज्यानि r<sup>5</sup>n. — ह्यपच्यत bdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दपच्यनि m<sup>1</sup>, व्यपच्यन्त b, व्यवहन्ते fkr<sup>2</sup>, जीर्यन्ते r<sup>5</sup>n. — The end of the *varga* is here marked by ३ in hbf, not in m<sup>1</sup>k.

#### 4. Story of Tryarūṇa (continued).

18. Hence the king distressed went to Vṛśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो hbfkn, wanting in r. — तम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, जम् b, तं (?)f, नाम् k, च r. — आनीत्वा hm<sup>1</sup>r, आनीय bfk n. — वृशं जानं hdr, दृशं जानं m<sup>1</sup>, दृशं यातं fkn, दृशं यानं b: the Sarvānukramanī and the Tāṇḍya Brāhmaṇa have the form वृशो जानः (see Max Müller, RV.<sup>2</sup> vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृषं यान-मिथिव पाठो भवितुमर्हसि (sic).

19. Vṛśa being propitiated sought for the heat<sup>a</sup> of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m<sup>1</sup>, अप्रसन्नो n, स मत्तो f, स मतो k.—  
वैक्वद्वरम् m<sup>1</sup>, वैक्वद्वरम् hdr, न्विक्वद्वरम् b, न्विक्वद्वरम् fk.—पिशाचीं तां r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>,  
पिशाचीन्तां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m<sup>1</sup>.

<sup>a</sup> I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

निषणः hm<sup>1</sup>r, निषसेः b, निचासः f, निवासः kn.—आसंदां hm<sup>1</sup>bn(ab), आसदां f,  
मासं दां rn(c), मासादां k.—त्वमिति त्वृचा hm<sup>1</sup>r, त्वं युवत्वृचा b, त्वं युवेत्वृचा r<sup>5</sup>n, त्व  
युमेत्वृचा k, त्व युवेत्वृचा f.

21. Speaking of the heat (*haras*) in the form of a boy<sup>a</sup> he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm<sup>1</sup>r b f k n, नरः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—ब्रुवंस् r<sup>2</sup>n, ध्रुवंस् b f k, वृश्स hdr, दृश्स m<sup>1</sup>.

<sup>a</sup> Sieg, Sagenstoffe, p. 70, note <sup>1</sup>, compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśācī where she sat.

22<sup>ab</sup> is in B only (b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—समायान्तं fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समायातं bk.—प्रकाशयन्  
r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रकाशयत् b, प्रकाशवान् fk.—तां स hdr, तांश्च m<sup>1</sup>, तां तु bkn, तं तु f.—  
यत्रोपविशे hbr, यत्र चोपरिविशे f, यत्र यत्र निविशे n(c), यत्र यत्र निवाशे n(abm).—  
The end of the *varga* is here marked by ४ in b f k, not in hm<sup>1</sup>.

##### 5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet<sup>a</sup> is mentioned (*parāmṛṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins<sup>b</sup> (*chandoga*).

भास्त्रविब्राह्मणे b, भास्त्रविब्राह्मणो r<sup>5</sup>, भास्त्राभिव्राह्मणो fkr<sup>2</sup>, भास्त्रवीब्राह्मणो hm<sup>1</sup>r, बस्त्रविब्राह्मणे n(c), वज्रविब्राह्मणे n(ab), भस्त्रविब्राह्मणे n(h), भास्त्रावीब्राह्मणे n(eg). 22<sup>c</sup> d is found in B and m<sup>1</sup> only, being wanting in A.—इति श्रुतिः bfm<sup>1</sup>r, इति स्मृतिः k, इयं स्मृतिः n.

<sup>a</sup> That is, the two stanzas v. 2. 2 and 9. <sup>b</sup> That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāllavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg, Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole); for exoteric (*bāhya*)<sup>a</sup> formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vidhi*).

भवेदेव hm<sup>1</sup>r, भवेदेश b, भवेदेश fkr.—व्यपेक्षया hm<sup>1</sup>r, विवक्षया bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, विवक्षया k.—वाक्यान्वेषां हि Am<sup>1</sup>, वाक्या हि bfk, वाक्या मन्त्रा हि r(r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>?) : this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS. from the following line (ब्राह्मणे मन्त्रा).—विधिदृष्टेन Am<sup>1</sup>, विधिश्चन्द्रेन r, विविश्चन्द्रेन bfk.—चोदिता Am<sup>1</sup>k, चोदिताः bfr.

<sup>a</sup> That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*) : so the Āprī stanzas of Jamadagni<sup>a</sup> and the stanzas relating to the drops of ghee (*stokīya*)<sup>b</sup> in the Aitareya.

एकदेशे hm<sup>1</sup>r, एकदेश fkr, एकदेश b.—जामदग्न्यस्तथाप्यस्म m<sup>1</sup>, जामदग्न्यस्तथैवाज्यः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जामदग्न्यस्तथैप्य h, जामदग्न्यो यथाप्रीयः r, जामदग्न्यो यथाप्रीयः r<sup>3</sup>, जामदग्न्यो यथाप्रीय f.—स्तोकीयाश् Br<sup>3</sup>, स्तोकीयाश् hm<sup>1</sup>, स्तोतीयाश् r.

<sup>a</sup> That is, RV. x. 110, quoted in TB. iii. 6. 3<sup>1</sup> as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. <sup>b</sup> RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7<sup>1</sup> as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āprī stanzas 'To the well-kindled' (*susamidhāya* : v. 5. 1). The stanza 'Thereon' (*edam* : v. 26. 9) is optionally (*vā*)<sup>a</sup> addressed to the All-gods, and the last (stanza) in the last hymn but one<sup>b</sup> (v. 27. 6) is addressed to Indra-Agni.

आप्रियः fkr, आप्रिवः b, आप्र्यः hdm<sup>1</sup>, आप्रः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.—अत्र तु bm<sup>1</sup>r, अत्रिषु B.—  
एदम् Af, एदम् kr<sup>2</sup>, पदम् b, एतद् r.—वा अन्या r, वांत्या hfb, वांत्या k.

<sup>a</sup> The *Sarvānukramaṇī* has *antyā liṅgoktadevatā*, but the commentator Jagannātha explains: *antyā vaiśvadevī vā*. <sup>b</sup> Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*trī*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9<sup>a</sup>) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8<sup>d</sup>).

ऐन्द्राणि द्वादश चीत्यु<sup>m</sup> m<sup>1</sup>, चीणीत्यु<sup>m</sup> hdr, च्यानु<sup>m</sup> b, चीद्राद्वादशं सूक्तात्यु<sup>m</sup> f, द्वादशा-  
न्यादीत्यु<sup>m</sup> r<sup>5</sup>r<sup>7</sup>.—त्वत्र Am<sup>1</sup>r<sup>2</sup>, यत्र b fkr.—उशनेति तु bm<sup>1</sup>r, उशनेति च bfk.—पादेन  
सं ह यद्वामनेन च A, पादो यः सं ह यद्वां परश्च यः B (परस्त्रयः r<sup>5</sup>r<sup>7</sup>).—The end of the  
*varga* is here marked by ५ in bfk, not in hdm<sup>1</sup>.

#### 6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: v. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atris is celebrated <sup>a</sup>.

<sup>a</sup> After this B (bfkr<sup>2</sup>r<sup>6</sup>) and m<sup>1</sup> add the śloka which in A forms an introduction to the story of Tryarūpa (see note on v. 13).

B 29. In <sup>a</sup> the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)<sup>b</sup> as royal seers<sup>c</sup>, so say some (authorities).

स्वयम् b fkr, स्त्वयम् m<sup>1</sup>.—राजर्षिन् br, राजन्यान् m<sup>1</sup>, राजसान् fk.

<sup>a</sup> The following seven and a half ślokas (29-36<sup>ab</sup>) are not found in A. <sup>b</sup> Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. *Rṣamcya*, however, does not appear in this hymn (cp. below, 33).

<sup>c</sup> This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the *Sarvānukramaṇī* the three kings are the seers of the hymn; and according to the *Ārṣānukramaṇī*, v. 13, 14, Tryarūpa and Trasadasyu are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni<sup>a</sup> on their behalf (*ebhyaḥ*) in consequence of (their) request (*adhyeṣaṇāt*)<sup>b</sup>. Ten thousand, three hundred and twenty kine<sup>c</sup>,

आशीरधेयणाच्चैभ्यो r, आशीरधणाच्चैभ्यो b, आशर्षणाच्चैत्यो fk, आशर्षणाच्चैत्सो m<sup>1</sup>.—  
अभिं br, पिं m<sup>1</sup>k.—विंशति b, विंशतिः m<sup>1</sup>rfk.

\* In RV. v. 27. 1, 2, 3.

<sup>b</sup> That is, to the seers to officiate for them; the

reference is probably to RV. v. 27. 4.

<sup>c</sup> Cp. RV. v. 27. 1, 2: *daśabhiḥ sahasraiḥ . . .*

*śatā ca viṃśatiṃ ca gonām.*

B 31. (and) a golden wagon with two oxen<sup>a</sup>, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णं fm<sup>1</sup>, शौवर्णं k, सौपर्णं<sup>o</sup> b.—नृपोऽचये r, नृपोत्तये b, नृपोत्तमे fk, नृपोत्तमः m<sup>1</sup>.—अश्वमेधः m<sup>1</sup>, अश्वमेध fk r, अश्वमेव b.—चोदणां m<sup>1</sup>, चोदणां fb, चोदां k, चोद्रांस r (RV. v. 27. 5 शतम् . . उचक्षः).—The end of the *varga* is here marked by द् in bfk, not in m<sup>1</sup>, nor of course in h d.

<sup>a</sup> Cp. RV. v. 27. 1: *anāsvantā . . gāvā.*

#### 7. R̥ṇamcaya's gifts to Babhru. Deities of RV. v. 41–51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself<sup>a</sup>, (and) the seer received (the gifts) from (each) king.

बभाष r, बभास m<sup>1</sup>, वभास bfk.—आत्मा हि नात्मने bm<sup>1</sup>, आत्मा हि नात्मने k, आत्मा हितात्मने r.—अग्रहीन्नृपतेर्हृषिः r, अग्रहान्नृपितो हृषिः m<sup>1</sup>, अग्रहान्नृपित ऋषिः f, अग्रहान्नृपतेर्हृषिः b.

<sup>a</sup> This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the *Sarvānukramaṇī* (*nātmātmane dadyād itī sarvāsv atrim kecit*) and in the *Ārṣānukramaṇī* (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na śasyate*) as both giver and receiver.' Cp. *Ṣaḍguruśiṣya*, p. 115.

B 33. R̥ṇamcaya chose the seer Babhru<sup>a</sup>, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (R̥ṇamcaya)<sup>b</sup>.

अत्रेः सुतमृषिं बभ्रुम् rn, गौरीवीतिमृषिं शाक्त्यम् m<sup>1</sup>, गौरीवीतिमृषिं शक्त्यम् b, गौरीचिनिमृषि शक्त्याम् f.—सोऽप्ययाजयत् rn, सोऽप्यजायत bfm<sup>1</sup>.

<sup>a</sup> Gaurīvīti (the reading of bfm<sup>1</sup>) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which R̥ṇamcaya and Babhru are mentioned together (v. 30. 14); cp. *Sarvānukramaṇī* on v. 30: *babhrur: r̥ṇamcayo 'py atra rājā stutah.* <sup>b</sup> 33–36<sup>ab</sup> are quoted in the *Nītimañjarī* on RV. v. 30. 15.

B 34. And the king of the Ruśamas<sup>a</sup> (*rauśama*) gave him four thousand four hundred (cows)<sup>b</sup> and a golden caldron<sup>c</sup> (*mahāvīra*).

ददौ च रौशमो n, ददौ न रौशनौ fk, ददौ रागो रौशनौ b, ददौ तदौशनौ r, ददौ तदाशनौ m<sup>1</sup> (cp. note <sup>a</sup>).

<sup>a</sup> Cp. RV. v. 30. 14 : *ṛṇamcaye rājani ruśamānām*. <sup>b</sup> Cp. RV. v. 30. 12 : *gavāṃ catvāri dadataḥ sahasrā ṛṇamcayasya*. <sup>c</sup> Cp. RV. v. 30. 15 : *gharmaḥ . . taptāḥ pravṛje . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons<sup>a</sup> for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra<sup>b</sup>; and he related (all) this with the four (stanzas) 'This good' (*bhadram* : v. 30. 12–15)<sup>c</sup>.

The next eleven<sup>d</sup> (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām* : v. 41–51) are addressed to the All-gods.

प्रवर्ग्येषु m<sup>1</sup>n, प्रवर्ग्येषु b, प्रवर्ग्येषु fkr. — प्रतिगृह्य ऋषिर् m<sup>1</sup>nr, प्रतिगृह्यमृषिर् b, प्रतिगृह्य शर्षिर् fk. — 36. तत् fbm<sup>1</sup>r, यत् kn. — °देवानि एका° r, °देवीन्य एका° b, °देवान्य एका° f, °देवान्येका° hr<sup>1</sup>. — पराख्यतः hm<sup>1</sup>r, पराणि तु b fkr<sup>6</sup>r<sup>7</sup>. — The end of the *varga* is here marked by ७ in dbf, not in m<sup>1</sup>k. In A the *varga* would have only one line.

<sup>a</sup> *Mahāvīra*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice. <sup>b</sup> This is to explain how Agni is

addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. <sup>c</sup> That the preceding passage (29–36<sup>ab</sup>) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the Sarvānukramaṇī; for the remark *nātmātmanē dadyāt* is clearly borrowed from 32<sup>e</sup> (*ātmā hi nātmanē dadyāt*) while the words *sarvāsv atrim kecana* are probably due to 32<sup>ab</sup> (*rājñāḥ prati catat sūktam babhāṣa iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45<sup>d</sup>) and with the same figure in hd as in b.

<sup>d</sup> Cp. Sarvānukramaṇī : *vaiśvadevaṃ vai tad* (*vai* = 5, *tad* = 6).

### 8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts<sup>a</sup> (beginning) 'Forth' (*pra* : v. 52–61). Iṭā, however, is praised in the stanza 'To' (*abhi* : v. 41. 19).

B In the third stanza 'Up' (*ut* : v. 42. 3) Savitr (is praised), Śaunaka said.

प्रेति इलाभीतृचि तु सुता  $r$ , प्रेतिळाभीतृचि तु सुता  $m^1$ , प्रेतीळाभीतृचि तु संसुता  $hd$ , प्रेतीह्लाभीतृचि तु संसुता  $r^3$ , प्रेतीत्वाभि न च्चुता सुता  $br^2r^5r^7$ , प्रेतीलाभि न च्चुता  $f$ .— $37^{cd}$  in  $Bm^1$  only.—उदितृचि तृतीयायां  $m^1$ , द्वितीययान्धया सुतः  $r$ , द्वितीयायां सविता शौनको ब्रवीत् is the whole line in  $f$ , and द्वितीयायां शौनकोऽब्रवीत् in  $b$ .

<sup>a</sup> Cp. Sarvānukramaṇī on v. 52: *mārutaṇ ha tat* ( $ha=4$ ,  $tat=6$ ).

38. The triplet 'Invoke' (*upa* : v. 42. 7-9) is addressed to Brhaspati ; the next stanza (v. 42. 10) is addressed to the Maruts ; 'Praise him' (*tam u štūhi* : v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra susṭutiḥ* : v. 42. 14),

$hm^1bfk$  have no यो (the pratika of v. 42. 10), which makes the first pāda one syllable short : I conjecture that तु has dropped out before तृचो. The reading of R, उपेति वार्हस्यसुचो यो, makes the first pāda end in the middle of तृचो.—रौद्री तु A, रौद्री स्यात्  $fk$ , रौम्यात्  $b$ .

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapiṇi (considered) Iṣapati, Gālava Parjanya-Agni,

$39^{ab}$  is found in  $bkm^1$  only : there is no reference to it in R (though some of his MSS. must have it).— $^o$ रिता  $m^1k$ ,  $^o$ रिताः  $bf$ .—इळसतिः  $hd$ , इलसतिः  $r$ , इलसति  $m^1$ , इलसनि  $fk$ , इलस्य  $b$ .

40. Yāska<sup>a</sup> thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣaḥ* : v. 42. 15) is addressed to the Maruts ; 'Together' (*sam* : v. 42. 18) is addressed to the Aśvins<sup>b</sup>.

मारुत्येष समाश्विनी  $Am^1bfk$ , मारुत्यौषसमाश्विनम्  $r$ .

<sup>a</sup> RV. v. 42. 14 is not commented on in the extant text of the Nirukta. <sup>b</sup> The Sarvānukramaṇī gives no details about RV. v. 42 except on stanza 11: *ekādaśi raudrī*.

41. 'Adhvaryus' (*ādhvaryavaḥ* : v. 43. 3) is addressed to Vāyu ; 'The ten' (*daśa* : v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti* : 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha* : 8) praises the Aśvins.

ऐन्द्री परा तु या hm<sup>1</sup>r, ऐन्द्र्यर्गसाविति r<sup>5</sup>r<sup>7</sup>, ऐन्द्र्येसावि ते b, ऐन्द्र्युखे सावि ते f, ऐडमुखे सावि ते k (असावि ते is the pratika of v. 43. 5).—धर्म m<sup>1</sup>b, धर्म fkr.—परा-  
ज्जन्ति r, परार्जन्त्य° bfk, परार्जन्ति m<sup>1</sup>.—41<sup>cd</sup> in Bm<sup>1</sup> only.—The end of the *varga* is here  
marked by ८ in bfk, not in hdm<sup>1</sup>.

### 9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10<sup>ab</sup>) Agni is here mentioned, and in the second (10<sup>cd</sup>) the celestials (*divaukasah*)<sup>a</sup> are praised.

प्रेति वां r, प्रति वा b, प्रेत वा fk, प्र तव्यसः m<sup>1</sup>.—पूषणं चोर्द्धर्चं b, पूषणं वोर्द्धर्चं f, चोर्द्धर्चं k, पूषणं वार्धर्चं m<sup>1</sup>, पूषणं या चेत्यर्द्धर्चं r.—सुता एति r, सुताविति bfk, सुवा-  
विति m<sup>1</sup>.—This śloka is found in Bm<sup>1</sup> only.

<sup>a</sup> This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Bṛhaspati<sup>a</sup>,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vah*: v. 44. 4).

43<sup>ab</sup> in m<sup>1</sup> follows 45<sup>ab</sup>.

<sup>a</sup> The Sarvānukramaṇī gives no details for v. 43.

B 44. 'Him as of old' (*taṁ pratnathā*: v. 44. 1)<sup>a</sup> is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣitaki himself<sup>b</sup> has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सौमी वा दैत्येन्द्री वा r, सौमी वादैत्येन्द्री वा fk (ना k), सौमी वा दैत्येन्द्री वा b, सौमी वां त्वेन्द्री वा m<sup>1</sup>.—प्रजापतेः bfk, प्रजायते m<sup>1</sup>.—कौषीतकिः br, कौषीतकिः fk.

<sup>a</sup> There is no statement about this stanza in the Sarvānukramaṇī. <sup>b</sup> That is, Kauṣitaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājāpatyūṇy aniruktāni parokṣa-vaiśvadevāṇy avadhīyante*.



B 45. Among these it is spoken of as the third<sup>a</sup>: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66)<sup>b</sup>.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम् r, इदं परम् bfk, इदं पुरा m<sup>1</sup>.—०रिति तु hm<sup>1</sup>r, ०रिति च bfk.—The end of the *varga* is here marked by ॐ in hbf, not in m<sup>1</sup>k.

<sup>a</sup> That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmana enumerates them (see above, 44, note <sup>a</sup>). <sup>b</sup> That is, Kauṣītaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

### 10. Deities of RV. v. 51-60.

46. And with three<sup>a</sup> of the four<sup>b</sup> (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)<sup>c</sup> (praises) Vāyu (only)<sup>d</sup>. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras<sup>e</sup>—are praised (in the whole hymn)<sup>f</sup>.

वायवा याहि hdm<sup>1</sup>, वायवृणोति b, वायवृक्कति r, वायु वृणोति f, वायु वृथ्योति k.—  
तृचा fk, तृचा b, दृचा r, तृचि m<sup>1</sup>, तृचं hd.—यस्या br, यस्या fkd, यस्मात् hm<sup>1</sup>.—Instead of this triṣṭubh r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have a śloka, which m<sup>1</sup> has in addition to it:

अयं चतुर्णामिति च इन्द्रवायू<sup>1</sup> त्रिभिः सुतो ।

वायवा याहि [वि] वायुं<sup>2</sup> रथं न्विति<sup>3</sup> तु रोदसी ॥

<sup>1</sup> ०युस् m<sup>1</sup>, ०यु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. <sup>2</sup> m<sup>1</sup>, वायुर्द्वितीययान्तेका r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. <sup>3</sup> रथं तृचि m<sup>1</sup>, रथान्विति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> For *tisṛbhīḥ*.

<sup>b</sup> For *caturṇām*. The *iti* should follow *ayam*, not *caturṇām*.

<sup>c</sup> Here R has in connexion with his corrupt reading *rkkāyā* one of his marvellous references to the RV. (vii. 37. 4, where the word *rkvā* occurs).

<sup>d</sup> The Sarvānukramaṇī makes no statement about these stanzas. <sup>e</sup> Cp. 47.

<sup>f</sup> The Sarvānukramaṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsaḥ*: v. 57. 1) the host of the Rudras is praised<sup>a</sup>. Now this is the name of the host of the Maruts: they are called Rudras.

०क्षेतन्नाम Abk, ०क्षेतं नोम f, ०क्षेतन्ना m<sup>1</sup>, ०क्षेति नाम्ना r.—सृता: A, सुता: B.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramaṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhīḥ*: v. 60. 8)<sup>a</sup>.

०गिरयं m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, ०गिरयं fk, ०गिरियं hd, ०गिरिमौ r.—चोभौ त्वं hdr, वोभावो bf, चोभावो r<sup>5</sup>r<sup>7</sup>.—48<sup>cd</sup> in the text follows the reading of Am<sup>1</sup>; in B (also m<sup>1</sup>) the line has the following form:

यदुत्तमे तृचेऽर्धर्च ईळेऽपि संस्तुतौ द्वचे (b, द्वचै m<sup>1</sup>fk) ।

<sup>a</sup> Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*īḷe 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*derce*: i.e. r<sup>ab</sup>, 6<sup>cd</sup>, 7<sup>ab</sup>, 8<sup>ab</sup>, Agni being mentioned in these four hemistichs; but Vaiśvānara is also mentioned in 8<sup>d</sup>, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyaṃ ca vā*, i.e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities<sup>a</sup>.

मध्यमा m<sup>1</sup>r, माध्यमा b, मध्ये भा fk.—This śloka is not found in A, but in Bm<sup>1</sup> only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m<sup>1</sup> it is marked after ०मध्यमौ (48<sup>b</sup>), after which that MS. adds the B form of 48<sup>cd</sup>.

<sup>a</sup> This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

### 11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbbhya. That king being about to sacrifice went to Atri and propitiated him<sup>a</sup>.

दाभ्यौ all MSS. and u, दात्भ्यः Sarvānukramaṇī, Śaḍguruśiṣya, n(gh); cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 45.—श्रुतः hm<sup>1</sup>rng, श्रुतिः bfk<sup>5</sup>r<sup>7</sup>n(gh).—राजाचिम् hds, राजचिम् m<sup>1</sup>, राजर्षिम् n, राजर्षिर् br, राजर्षेर् fk.

<sup>a</sup> This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Śaḍguruśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Sāyaṇa, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note<sup>3</sup>.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri<sup>a</sup>, to officiate as (his) priest.

कार्यमर्थं hm<sup>1</sup>rnṣ, कार्यवन्तं bfr<sup>5</sup>r<sup>7</sup>.—°लिः स्थितः fkr, °लि स्थितः hm<sup>1</sup>bs.

<sup>a</sup> Sāyaṇa on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भ्यगृत्तं hm<sup>1</sup>frṣ, भ्यगृत्तं bk n.—श्वावाश्चश्वा° hm<sup>1</sup>r, श्वावाश्चश्वा° f, श्वावाश्चस्त्व° s, श्वावाश्चश्वा° n.—52<sup>cd</sup> is omitted in br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. who had been gladly taught by his father all the Vedas with their members (*aṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यज्ञे च hdm<sup>1</sup>rbfn, यज्ञेऽथ ṣadguruśiṣya (one MS. यज्ञे च).

55. Then the heart of Śyāvāśva too became fixed on her ; and so he said to the institutor of the sacrifice : ‘ Ally yourself with me, O king.’

55<sup>ab</sup> is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, while the whole śloka is repeated in m<sup>1</sup>.—The end of the *varga* is here marked by ११ in b, not in hdm<sup>1</sup>fk. It is marked by ११ in h (not in d) after भार्यया (59<sup>b</sup>), and after 58 in f.

## 12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort : ‘ What is your opinion ? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Ṣadguruśiṣya, n (and, I believe, m<sup>1</sup>, but I have not specially noted the reading of that MS.), त महमहं fk, ते पुत्रीमहं r.—56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Ṣadguruśiṣya having them.

B 57. For a son of Atri<sup>a</sup> would be no contemptible (*adurbala*)<sup>b</sup> son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers;

अत्रिपुत्रो m<sup>1</sup> fkr<sub>g</sub>, अत्रिपौत्रो n.

<sup>a</sup> Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-mañjarī MSS. <sup>b</sup> As the MSS. do not use the avagraha, *durbalo* is ambiguous in form, but the context shows that it stands for *adurbalo*.

B 58. one who is not a seer should not be our son-in-law; this (youth) has not seen formulas. Let the girl be given to a seer: she would thus become a mother (*ambā*)<sup>a</sup> of the Veda; for a (certain) seer<sup>b</sup> regards one who sees formulas as a father of the Veda<sup>c</sup>.

नो तु m<sup>1</sup> n<sub>g</sub>, नो हि fkr.—वेदस्यां वा m<sup>1</sup> rn, all MSS. of Ṣadguruśiṣya but two (which have देवस्यां वा), वेदस्यां वा f, वेदस्यां वा k.—तथा m<sup>1</sup> fkrn, three MSS. of Ṣadguruśiṣya, यथा four MSS. of Ṣadguruśiṣya.—अष्टिर्<sub>g</sub>, अष्टि fkm<sup>1</sup>, अष्टिं rn.

<sup>a</sup> This emendation, which I made in Ṣadguruśiṣya (in 1886), still appears to me the only possible one. <sup>b</sup> Vasukarna; cp. my explanatory note on Ṣadguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note <sup>2</sup>, would read *ṛṣiṃ mantradṛṣam*, but the two words in agreement would be tautological. <sup>c</sup> Cp. Ṣadguruśiṣya, p. 58, note <sup>11</sup>.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm<sup>1</sup> r, प्रावोचत्तथा r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, प्रावोचत्वथ f, प्रावोचतथ k, प्र - चन च b; the whole line in Ṣadguruśiṣya runs: इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं नृपः ।—नेव hm<sup>1</sup> r<sup>3</sup> <sub>g</sub>, नो न brn, नो न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृत्ते यच्चे hrṣ, वृत्ते यच्चे m<sup>1</sup>, यच्चे वृत्ते bḥkn.—कन्याया hdm<sup>1</sup>, कन्यायां bḥkrṇṣ.—  
नैव न्यवर्तत m<sup>1</sup>rṇṣ, नैवं न्यवर्तत hd, न स्म निवर्तते fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, न म स्मिन्नवर्तते b.

61. So these two returned; they both met

B Śaśiyasī and Taranta and king Purumīḥa.

ततस्त्री Am<sup>1</sup>, ततस्तु तौ bn, ततस्तु तो fk, ततः स्तुतौ r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—निवर्त्याशु r, विवर्त्याशु  
hd, निवर्तेत Bn. The emendation निवर्तेताम् is based on the reading of B, on the  
necessity of a dual middle form, and the assumption that in A the second त dropped  
out, and that निवर्तासु° became corrupted to निवर्त्याशु, as a gerund seemed required  
for the construction, and आशु is often used thus (see index of words sub voce āśu).  
Then भावेवा° became ताविताव°, which is very pleonastic after तौ तु; the causative for  
the simple gerund is also clearly wrong.—नुभावेवाभि° b, उभावेवाभि° n, उभावेवापि  
fk, तावितावभि° hdm<sup>1</sup>r.—61<sup>ab</sup> is altogether different in Śaḍguruśiṣya.—61<sup>cd</sup> is found here  
in m<sup>1</sup>bḥkn; in A this line appears at 80<sup>cd</sup>, where it is repeated in m<sup>1</sup>.—61<sup>cd</sup> is not in  
Śaḍguruśiṣya.

62. Now the two kings Taranta and Purumīḥa were seers,  
sons of Vidadaśva. These two kings themselves paid homage  
to the two seers.

वेददश्रुषी rn, वैश्रुषी fk, वेदज्ञाश्रुषी b, वेददश्विनी Am<sup>1</sup>: the Sarvānukramaṇī has  
वेददश्वी; the form of the name in the RV. is वेददश्वि, while वेददश्विन् is not found  
elsewhere.—नृपती m<sup>1</sup>br, नृपतिः hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>k, नृपति f.

63. And the king (Taranta) showed the seer's son to his royal  
consort; and with Taranta's approval she gave manifold wealth,

तं नृपः hm<sup>1</sup>r, वै नृपः bḥkr<sup>2</sup>r<sup>5</sup>n.—तरन्तानुमता चैव Am<sup>1</sup> (°वं hd), तरन्तानुमतेनैव  
bḥk.—प्रादाद् m<sup>1</sup>fkrṇṣ, अदाद् hd, आदाद् b.—The end of the *varga* is here marked  
by १२ in bḥk, not in hdm<sup>1</sup>.

### 13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī.  
B Father and son, (thus) honoured by the institutors of the  
sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

°वानहं m<sup>1</sup>fk, °वानिमां r, °वांसु तां Ṣaḍguruśiṣya.—अप्यहं r, Ṣaḍguruśiṣya, अथाहं m<sup>1</sup>, अथ हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

तुल्यरूपानिवात्मनः Am<sup>1</sup>bfr<sup>2</sup>, तुल्यरूपान्महात्मनः rns.—64<sup>c</sup>d-67<sup>ab</sup> are not found in the Nītimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68<sup>ed</sup> is not found in Ṣaḍguruśiṣya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke śtha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के षेति hd, केष्वेति bfrk.—रुद्रसूनूनबुध्यत A, रुद्रपुत्रानबुध्यत s, ऋषिस्तानन्बुध्यत br, ऋषित्वानन्बुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्यामिर्बुद्ध्वा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, इत्यामिर्बुद्ध्वा hdm<sup>1</sup>, इत्यादिमिर्बुद्ध्वा s, इत्यग्निः षड्भिः bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तानृषिः s.—अतिक्रमं rs, अतिक्रमं b, अतिक्रमं hdm<sup>1</sup>fk.—तं मेने ऋषिर् s, तं मेने ह्यृषिर् hd, तं मेने m<sup>1</sup> (I have not noted whether ऋषिर् or ह्यृषिर्), तमृषिर्मेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Pr̥śni (the Maruts) as they went along,

यन्न fkr, यान्न r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यन्न hdm<sup>1</sup>, यन्न s, य b.—यन्न bfrks, यांश्च A.—69<sup>cd</sup>, 70, 71<sup>ab</sup> omitted in n.—सुत्या तथा hbfb, सुत्यानया m<sup>1</sup>r.—71<sup>cd</sup> omitted in Ṣaḍguruśiṣya.—The end of the *varga* is here marked by १३ in m<sup>1</sup>bfb, not in hd.

#### 14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now<sup>a</sup> when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्ववक्षोभ्यो hm<sup>1</sup>r, स्ववक्षोभ्योऽवमुच्य s, आमुच्य ते स्वकण्ठेभ्यः r<sup>6</sup>, अमुच्यत स्वकण्ठेभ्यो fkr<sup>2</sup>n, अमुच्य सूकंवेभ्यो b. The line in Ṣaḍguruśiṣya runs: अथास्य मरुतो रुक्मान् स्ववक्षोभ्योऽवमुच्य ते.—तदा ददुः hm<sup>1</sup>r, ददुस्तदा bkn, तदुस्तदा f.—सुमहायशाः nss, तु महायशाः hm<sup>1</sup>r, सुमहातपाः B.—Ṣaḍguruśiṣya has an additional line after 72<sup>ab</sup>, and Sāyaṇa another after 72<sup>cd</sup>.

<sup>a</sup> Sāyaṇa on RV. v. 61. 17 quotes 72<sup>cd</sup>-79<sup>ab</sup>.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer<sup>a</sup>, wishing to declare himself to Rathavīti,

स सद्य ऋषिर् hdrk, Ṣaḍguruśiṣya (w<sup>1</sup>), स सद्य कषिर् f, स संध ऋषिर् b, स सत्यमृषिम s, प्रादुर्भूतर्षिम n.—प्रवक्ष्यन् As, संदिक्ष्यन् b, देक्षान् k, देक्षां (नथ<sup>o</sup>) f, विवक्षू rs.

<sup>a</sup> Sieg, p. 53, note <sup>7</sup>, wishes to read *ṛsim*, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etaṁ me stomam*: v. 61. 17, 18); and to her (Night) who did not see<sup>a</sup> Rathavīti, he discerning (him) with the eye of a seer,

०त्याभ्यां Anss, ०त्यृग्भ्यां b, (स्तोम)मृग्भ्यां f, (स्तोम)मृग्भ्या k.—दौत्ये hm<sup>1</sup>rns, दूत्ये r<sup>2</sup>r<sup>5</sup>s, देवीं b, दिवीं f, दिवी k.—न्ययोजयत् hm<sup>1</sup>r, न्ययोजयेत् bfb, न्यवेदयत् nss.—तपस्यन्तं hm<sup>1</sup>rs, अपश्यन्तं s, अपश्यन्तीं br<sup>2</sup>r<sup>5</sup>, अपश्यन्ती fk.

<sup>a</sup> Cp. Sieg, p. 53, note <sup>9</sup>, and p. 57, line 2.

75. said, 'Here he dwells' (*eṣa kṣeti*: v. 61. 19) 'on a delightful ridge of the Himavat'<sup>a</sup>. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfb, पृष्ठ hm<sup>1</sup>r.—प्रचोदितः hrfkss, प्रवोदितः b, प्रणोदितः n.

<sup>a</sup> Cp. RV. v. 61. 19: *eṣa kṣeti rathavītiḥ . . . parvateṣv apaśrītaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भ्यं hr̥fk, दार्भ्यं b, दारुभ्य s, दातुम् ns.—स्थितः hdm<sup>1</sup>r, स्थित्वा Bnss.—The end of the *varga* is here marked by १४ in bfk, not in hdm<sup>1</sup>.

### 15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm<sup>1</sup>rs, संयोगम् bfkns.—प्रत्याचक्षि यत् s, प्रत्याचक्ष यत् hd, प्रत्याचक्षि यत् m<sup>1</sup>bfk, प्रत्याचक्षीय four Ṣaḍguruśiṣya MSS., प्रत्याचक्षिपत् two Ṣaḍguruśiṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm<sup>1</sup>rks, म वै मे b, मे मा स्म ns.—क्रुधः Bss, क्रुद्धः n, क्रुधाः hm<sup>1</sup>r.—स्वयमृषिः hm<sup>1</sup>rnss, स्वयं चर्षिः kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स्वयं चर्षि f, स्वयं वर्षिः b.—भगवन्नृषेः hm<sup>1</sup>rs, भगवन्नृषेः fkn, भगवानृषेः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādyā*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)<sup>a</sup>,

सुषामित्वेवम् hr̥s, सुषामित्वेनम् ns, सुषा तेऽस्त्विति B.—पूजयित्वा स्वयं hdm<sup>1</sup>, पूजयित्वाथ तं bfk, चार्चनाना स्वयं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> 79<sup>cd</sup> appears in a modified form in Ṣaḍguruśiṣya : the better reading there is *pādyārghyamadhuparkam* (instead of *pādyārghyaṁ madhuparkam*) because *pādyā* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *viṣṭarah*, *pādyam*, *arghyam*, *ācumanīyam*, *madhuparko*, *gauḥ*.

80, 81. and giving him a hundred white (*śukla*)<sup>a</sup> steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśiyasī, and Taranta, and king Purumīlha with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5–10), departed to his abode.

Now the following eleven<sup>b</sup> (hymns beginning) 'With law' (*ṛtena* : v. 62–72) are addressed to Mitra-Varuṇa.



शुक्रम h d r k s, शुक्रम b, शुक्लाम् f.—अनुजज्ञे hm<sup>1</sup> r, सोऽनुजज्ञे b, सोऽनुयज्ञे k, सोऽनुयज्ञे f.—80<sup>cd</sup> occurs as 61<sup>cd</sup> in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by १५ in h b f k m<sup>1</sup>.

<sup>a</sup> Sieg. p. 54, note <sup>5</sup>, wishes to read *śulka* for *śukla*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS. has); while there is no reason why a familiar word like *śulka* should have been changed to *śukla*. <sup>b</sup> Cp. Sarvānukramaṇī on RV. v. 62: *maitrāvaruṇaṃ vai tat* (*vai*=5, *tat*=6).

### 16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upanīṣat*) praise consisting of five<sup>a</sup> stanzas (v. 78. 5-9) with a view to childbirth.

गर्भायै h d, गर्भाया f b k r.—पञ्चर्चो° hm<sup>1</sup> r<sup>3</sup>, पञ्चर्चू° fr, पञ्चर्चो° b k.

<sup>a</sup> Cp. Sarvānukramaṇī: *antyāḥ pañca garbhasrāviṇy upanīṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upanīṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcarcasamudāyopadiṣṭatvāt*). According to Sāyaṇa the last three stanzas only (7-9) are *garbhasrāviṇy upanīṣat*. Aufrecht, in his abstract of the Sarvānukramaṇī, has '5-7': this should be corrected to '5-9.'

82<sup>cd</sup>-84. There is a sacred tradition (*śruti*) that the seer<sup>a</sup> after incurring seven failures (*aparādhān*)<sup>b</sup> was appointed<sup>c</sup> (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadronī*)<sup>d</sup>, into a chasm (*r̥bīsa*)<sup>e</sup> kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau*: v. 78).

82<sup>cd</sup>. सप्त कृत्वापराधान्वै r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, सप्तकृत्वोऽपराधान्वै h d m<sup>1</sup> r<sup>3</sup>, सप्तकृत्वोऽपराधे तु r, सप्तकृत्वोऽपराधे तु b, सप्तकृत्वोऽपराधे तु f k.—83. ऋषिः कृतो r, ऋषिं कृत्वा h d m<sup>1</sup>, ऋषीं कृत्वा r<sup>3</sup>, ऋषिस्ततो f k r<sup>5</sup> r<sup>7</sup>, ऋषिस्ताता° b.—वै श्रुतिः h d r, नः श्रुतम् b f k r<sup>5</sup> r<sup>7</sup>.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, तताशमे f, तताशम k.—84. ऋषीसे ना r<sup>4</sup> r<sup>6</sup>, ऋषीसे ह b, ऋषीस्ते ह f k, ऋषीन्ते ह r<sup>5</sup> r<sup>7</sup>, ऋषिं से ह h r, ऋषिं स्नेह d, ऋषिं चेह m<sup>1</sup>.—स्वप्नं h m<sup>1</sup> r f k, स्वप्नं b, रात्री (रात्री) r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—न्यधारयत् b f k r, न्यधावयत् A.

<sup>a</sup> That is, Saptavadhri, the seer of RV. v. 78. <sup>b</sup> This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent.' <sup>c</sup> That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikām kr*). <sup>d</sup> This is an attempt to explain the situation in RV. v. 78. 5, 6, where the Aśvins are described as releasing Saptavadhri by rending a tree (*vrkṣa*). <sup>e</sup> This word occurs in the preceding stanza (v. 78. 4), where the Aśvins come to the rescue of Atri in a chasm (*r̥bīsa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātaḥ*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)<sup>a</sup>; but the other two stanzas<sup>b</sup> are to be known as for the Aśvins<sup>c</sup>.

B This is also recognized (*dṛṣtam*) as a consecrating prayer for children issuing from the womb (*śravatām*)<sup>d</sup>.

85. समुद्धृत्य hm<sup>1</sup>bk, समुद्धृत्य f, समुद्धृत्य r.—तृचः स्वस्वैव m<sup>1</sup>, तृच स्वस्वैव hd, चिच-स्वस्वैव b, चिच स्वस्वैव fk, चिचस्वस्वैव r<sup>5</sup>r<sup>7</sup>. — गर्भार्थं hdm<sup>1</sup>, गर्भार्थं bfr<sup>5</sup>r<sup>7</sup>. — स्वप-तस् hm<sup>1</sup>rb, स्वपतस् r<sup>5</sup>r<sup>7</sup>, स्वपतस् f, तपतस् k.—86. ज्ञेये त्वश्विभ्यामितरे ऋचौ hm<sup>1</sup>r, ज्ञेयार्वाश्विभ्यामितरौ वृचौ B.—86<sup>cd</sup>=viii. 66<sup>ab</sup>. This line is wanting in A, but is found in m<sup>1</sup> as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m<sup>1</sup> or hd (as the line is wanting in these two MSS.).

<sup>a</sup> The versified story told by Sāyana, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the Aśvins. <sup>b</sup> That is, v. 78. 5, 6, the first two of the five specified in 82. <sup>c</sup> The Aśvins are invoked in these two stanzas. <sup>d</sup> Cp. R̥gvidhāna, ii. 17. 1<sup>cd</sup>-4<sup>ab</sup>, quoted by Śaṅgurusīśya, p. 123.

### 17. Deities of RV. v. 79-87. Khilas.

B 87. But it<sup>a</sup> may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)<sup>b</sup>, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)<sup>c</sup> and embryo (*garbha*)<sup>d</sup>.

तद्वत्स्यात् m<sup>1</sup>, तत्तस्यात् b, तत्वस्या fk, तत्तस्यास् r.—जरायुं bm<sup>1</sup>, जरायुं fk, जरायुर् r.—This śloka is not found in A, but m<sup>1</sup>, as well as B, has it.—87<sup>b</sup>=iii. 76<sup>d</sup>; iv. 18<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>.

<sup>a</sup> That is, this aggregate of five stanzas (*tad* in 86<sup>d</sup>).

<sup>b</sup> That is, it has also a

more general sense; see *bhāva-vṛtta* in the index of words.

<sup>c</sup> Which occurs in RV. v.

78. 8. <sup>d</sup> Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*bat* : v. 84) the Middle Earth<sup>a</sup> is praised.

अकिति वै A, अक्षा वद B.—बळिति त्वस्मिन् A, तु बळित्येति B.—सुता B, तु वाक् A.

<sup>a</sup> In Nirukta xi. 37 (on RV. v. 84. 1) Prthivi is one of the deities of the middle sphere (*madhyasthānā striyaḥ* : xi. 22-50); see Naighaṇṭuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitaḥ* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgnī* : v. 86) is addressed to Indra-Agni.

इयं दुःस्वप्ननाशनी bf, °नाशिनी kr, वृचं दुःस्वप्नप्रशासनम् m<sup>1</sup>.—°राजे इंद्रा° hdb, °भ्राज इंद्रा° fk, °राजे षट्म् r.—इन्द्राग्न्येन्द्रा° hm<sup>1</sup> B, षट्मैन्द्रा° r.—°प्रमुत्तरम् hm<sup>1</sup> r, °प्रमुच्यते r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, °ग्न्यमुच्यते f, °ग्न्यमुच्यते k, °प्र उच्यते b.—89<sup>ab</sup> is not found in A, but m<sup>1</sup>, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the Maṇḍala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyaṅga*).

B It is called Evayāmarut<sup>a</sup>, being the antecedent (*prati-pūrvaka*)<sup>b</sup> in the (case of the) Indra hymn 'As Heaven' (*dyaurnā* : vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यगं d, विष्णुं नगं m<sup>1</sup>, विष्णुर्न्यङ्ग b.—उत्तमम् hr<sup>2</sup>, उत्तरम् dbfkr.—नेद्रे fb, नेद्रे k, नेद्रे r.—90<sup>cd</sup> is not found in A or m<sup>1</sup>.

<sup>a</sup> Because this word is the refrain in the second pāda of every stanza of the hymn.

<sup>b</sup> That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Sāyaṇa, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, '*dyaurnā*' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyaṅga*), should be substituted.

91. But the hymn of Fortune (*śrīsūkta*)<sup>a</sup> is a benediction : the following six<sup>b</sup> are connected with fortune and sons<sup>c</sup>. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised<sup>d</sup> (*nipātabhāḥ*) in it.

•वादसु  $hm^1r$ , •वादो स्यात्  $bkr^2$ , •वादो स्या  $f$ , •वादास्य  $r^5r^7$ .—श्रीपुत्राणां  $Abf$ , श्रीः पुत्राणां  $r^5r^7$ , स्त्रीपुत्राणां  $kr^{(2)}$ .—षट्  $bkr^5r^7r^4r^6$ , तु  $hdr$ .—तत्स्याद्वा°  $hm^1r$ , तस्याद्वा°  $r^1r^4r^6$ , स्याद्वा°  $bkr^2$ , (no तत्).—•लक्ष्म्यपनुदम्  $hm^1r$ , •लक्ष्म्यपनिर्नोदः  $r^1r^4r^6$ , •लक्ष्म्यापनिर्नोदे  $bf$ , लक्ष्मीं पतिर्नोदे  $kr^2$ , •लक्ष्मपनिर्नोदे  $r^5r^7$ .—तच्च  $A$ , त्वच्च  $B$ .—The end of the *varga* is here marked by १७ in  $bfrm^1$ , not in  $hd$ .

<sup>a</sup> This khila after RV. v. 87 is printed by Aufrecht, RV.<sup>2</sup> p. 676, where it has twenty-three stanzas, and by Max Müller, RV.<sup>2</sup> vol. iv, pp. 523–528, where it has twenty-nine stanzas, the first fifteen with a commentary. In *Āgvidhāna* ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, *Āgvidhāna*, pp. xxi, xxii.

<sup>b</sup> This must refer to the six khilas which follow the *śrīsūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāviśat* (four stanzas), (2) *ciklito yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamā devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *cakṣus ca*.

<sup>c</sup> The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnih* for the attainment of sons.

<sup>d</sup> Under the name of *Jātavedas*.

## 18. The Khilas of Prajāvat and Jīva-putra. Employment of formulas.

92. Or<sup>a</sup> the two (hymns of) Prajāvat<sup>b</sup> and Jīva-putra<sup>c</sup> (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) ‘Flow together’ (*saṃ sravanti*)<sup>d</sup> various kinds of females having milk are praised together.

प्रजावज्जीवपुत्रौ  $hdm^1$ , प्रजावज्जीवपुत्रो  $r^1r^3r^4r^6bkr^2$ , प्रजावान् जीवपुत्रो  $r$ , प्रजावान् जीवपुत्रा  $r^5$ . •पुत्रो I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संसृतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्यः  $r$ , पयस्विन्य  $b$ , पश्विन्य  $fk$ , यथाश्विन्यः  $hm^1r^3r^2$ .—संस्रवन्तीति  $hdm^1rf$ , संश्रवन्तीति  $k$ , संश्रवतीति  $b$ .—92<sup>cd</sup> 102 are omitted in  $r^1r^4r^6$ .

<sup>a</sup> That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jīva-putrābhyām haikē*; cp. Stenzler’s note, p. 34; Meyer, *Āgvidhāna*, p. xxv. <sup>b</sup> This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: ‘*ā te, sapta, prajāvān, garbhārthāśistutiḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. <sup>c</sup> This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramaṇī: 'agnih, pañca, jīva-putra, āgni-rāruṇam. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāraskara GS. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, R̥gvidhāna, p. xxi; Indische Studien, v. 315. <sup>d</sup> As all the MSS. agree in reading *saṃ sravanti itī*, this may be a various reading of the pratīka, and not a corruption of *saṃ sravantu itī*; but the Kashmir MS. of this khila has *saṃ sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2 = AV. 1, 3 = AV. 2).

93. In benedictions<sup>a</sup>, in (enumerations of) technical names, in leading ritual forms<sup>b</sup>, a deity is incidentally mentioned (*nīpāta-bhāṇ*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*līṅga*).

°संख्यासु देवता<sup>hm<sup>1</sup>b</sup>, °संख्या तु देवता<sup>fkr<sup>2</sup></sup>, °संख्यासु देवता: r.—°वाक्यात्<sup>m<sup>1</sup>br</sup>, °वाक्या<sup>hdr<sup>3</sup>fkr<sup>2</sup></sup>.—93<sup>ab</sup> = iii. 82<sup>ab</sup>.

<sup>a</sup> Such as the *śrīsūkta*, in which Agni is incidental (see above, 91). <sup>b</sup> Cp. above, iii. 82.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)<sup>a</sup>.

मन्त्रप्रयोगमन्त्रयो: br, मन्त्रप्रयोगमन्त्राया: fk, मन्त्रप्रयोगमन्त्राणां hdm<sup>1</sup>r<sup>3</sup>.—°धा-यका: br, °धानका: r<sup>2</sup>, °धा - का: f, °धानका k, °धानिका: hdm<sup>1</sup>r<sup>3</sup>.

<sup>a</sup> That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*vinīyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*saṃ-vijñāna*), may express what is secondary (*guṇa*)<sup>a</sup>.

गुणाभिधायकानि r, गुणभिधायकानि b, गुणाभिधायनानि hm<sup>1</sup>f.—संविज्ञान° hm<sup>1</sup>bf, सविज्ञान° r.—95<sup>cd</sup> is omitted in k.

<sup>a</sup> For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yat tu saṃvijñāna-bhūtaṃ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary <sup>a</sup>: this is (to be) understood.

**प्रधानगुणभूताः स्युः** r, प्रधानगुणभूता स्युः hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m<sup>1</sup>dk.

<sup>a</sup> That is, according as they are applied in the ritual or are mentioned in the formulas.

### 19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati <sup>a</sup>, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

**सत्तं** MSS.—**विश्वेदेवैः सहति च** A Bn, **विश्वेदेवेति नः श्रुतम्** Śaṅguruśiṣya.

<sup>a</sup> The following story, as an introduction to RV. vi, is quoted in the Nītimañjarī (97-102) and by Śaṅguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

**जगाम श्रीरिणी** bng, **जगामाश्रीरिणी** hdm<sup>1</sup>rfg.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*) <sup>a</sup>.

**तदायुर्** hdm<sup>1</sup>s, **तदायुर्** b, **तदाच्यम्** f, **ददाच्यम्** kn, **तद्वाभ्याम्** r.—**प्रास्यद्** s, **प्रास्य** hdm<sup>1</sup>r<sup>3</sup>n, **प्रास्यं** fkr<sup>2</sup>, **प्राच्यं** b, **प्रास्तं** r.—**चिंभ्यो** hdm<sup>1</sup>rfgs, **चिंभ्यां** b, **चिंषो** n.—**अङ्गारेष्वाङ्गिरा** hdm<sup>1</sup>r<sup>3</sup>s (Nirukta iii. 17), **अङ्गारेभ्योऽङ्गिरा** rn, **अङ्गारैर्भ्योगिरा** b, **अङ्गारस्यांगिरा** kr<sup>2</sup>, **अंगारस्यांगिरा** f.

<sup>a</sup> Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'ṅgārā āsaṃs te 'ṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

**प्रजापतिं सुतौ** s, **प्रजापति सुतौ** n, **प्रजापति तु तौ** b, **प्रजापतिसु तौ** hdm<sup>1</sup>rfg.—**दृष्टा दृष्टा** bfrn, **दृष्टा दृष्ट** s (two MSS.), **दृष्टा तुष्टा** s (one MS.), **दृष्टा द्रष्ट** k, **दृष्टा दृष्टा** hdm<sup>1</sup>.—**भवेद्** hm<sup>1</sup>r<sup>3</sup>bfn, **भवत्** s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेत्युक्तः hrbfkn, तथेत्युक्ता m<sup>1</sup>, तथेत्याह s. — प्रत्यभाषत bfrn, भाषमाणां तु s, भाषमाणां तु hdm<sup>1</sup>.—The end of the *varga* is here marked by १९ in m<sup>1</sup>bfr, not in d.

### Maṇḍala vi.

#### 20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Brhaspati was the son of the seer who was born from the coals (Aṅgiras). Brhaspati's (son) Bharadvāja<sup>a</sup>, who is called Vidathin,

विदधीति m<sup>1</sup>fbr<sup>b</sup>n, विदधीति hdrk.

<sup>a</sup> As the account of the sixth Maṇḍala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Maṇḍala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Aṅgiras. Now this sixth Maṇḍala is stated to be his and his sons'<sup>a</sup>.

मरुत्वासीद् r, मरुत्वासीर् b, मरुत्ससि fk, मरुत्ससि hd, मरुत्वति m<sup>1</sup>.—गुर्यश्च r, गुरीर्यश्च hdm<sup>1</sup>, गुर्यश्च fbk, गुरीर्यश्च r<sup>2</sup>r<sup>3</sup>, भुवन्यश्च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सपुत्रश्च तु तस्येदं fbkr, ससपुत्रश्च तस्यैतन् A.

<sup>a</sup> Bharadvāja is the seer of the great majority of the hymns of Maṇḍala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvaṃ hy agne* : vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam* : vi. 7-9) to Agni Vaiśvānara.

105. After this (i.e. vi. 16) there are here exactly twenty-nine (hymns)<sup>a</sup> addressed to Indra (beginning) 'Drink' (*piba* : vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat* : vi. 3. 1) are incidentally mentioned (*nīpātita*).

एकान्रिंशदेवाच r<sup>5</sup>, एकापत्रिंशदेवाच b, एकामिंशदेवाच fkr<sup>2</sup>, एकान्रिंशतिथैव hdr, एकोनविंशतिथैव m<sup>1</sup>.—देवौ यौ A, द्वौ देवौ B.

<sup>a</sup> This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavāṃ stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas ‘Bring to aid’ (*protaye*: vi. 21. 9), ‘Now my’ (*nū me*: vi. 21. 11)<sup>a</sup> are traditionally held to be addressed to the All-gods. The hymn ‘Hither’ (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8<sup>d</sup>) being addressed to Indra<sup>b</sup>.

नू मे hdr, न म m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, न म b, च म f, त म k.—सृते br<sup>5</sup>, सृती fk, तु ते hm<sup>1</sup>r.—106<sup>cd</sup> is omitted in fk.—The end of the *varga* is here marked by २० in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> 106<sup>ab</sup> is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye ’nyad iti tv ete vaiśvadevyāṃ ṛcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamyekādāśyau vaiśvadevyau*, saying nothing about vi. 24. 5. <sup>b</sup> Cp. Sarvānukramaṇī: *dvītyaindrī vāṇtyaś ca pādaḥ*.

## 21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) ‘Bringing hither’ (*āsasrāṇāsah*: vi. 37. 3) Vāyu and Indra are praised together<sup>a</sup>.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*nīpātabhāḥ*).

वायुरिन्द्रश्च संस्तुती hm<sup>1</sup>r, इन्द्रवायू सह सुती br<sup>5</sup>r<sup>7</sup>.—107<sup>ab</sup> omitted in k.—वाच br, चाच m<sup>1</sup>f, omitted in k.—107<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet ‘This god’ (*ayam devah*: vi. 44. 22-24), which is addressed to Soma, some say is addressed to Indra<sup>a</sup>.

But the triplet ‘Above’ (*adhi*: 31-33) of the (hymn) ‘Who brought’ (*ya ānayat*: vi. 45)<sup>b</sup> is (in) praise of Br̥bu<sup>c</sup>.

108<sup>ab</sup> is found in B and m<sup>1</sup> only.—य आनयदिति त्वस्र A, शरीरं चक्षुरित्यस्यां m<sup>1</sup>r b f k (चक्षर् b, वक्षर् fk).—तृचोऽधीति वृबुस्तुतिः Am<sup>1</sup>, तृचोऽधीति वृबोः सुतिः r, चिचे वीति प्रिवास्तुतिः b, तृचे ताति बुवास्तुतिः f, चिचे तात चवास्तुतिः k.

<sup>a</sup> The Sarvānukramaṇī makes no mention of this triplet. <sup>b</sup> The reading of B (*śarīraṃ cakṣur ity asyām, tṛce ’dhīti br̥bustutiḥ*) would mean: ‘The body (is praised) in



the stanza “The eye” (*cakṣuḥ*), in the triplet “above” (*adhi*) there is praise of Bṛbu.<sup>a</sup> *Cakṣuḥ* is the pratika of the khila which precedes RV. vi. 45. In Aufrecht’s RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratika of RV. vi. 45); and in the Anukramaṇī at the beginning of Adhyāya ii it is described with the words: *cakṣur, akā (= ekā), ātmastutiḥ*.<sup>o</sup> Cp. Sarvānukramaṇī: *tr̥ce ’ntyē bṛbus takṣā daivatam*.

109. And Śamyu<sup>a</sup> praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) ‘Sweet, indeed, is this’ (*svāduḥ kilāyam*: vi. 47. 1-5) which follow (the Indra hymns)<sup>b</sup> are addressed to Soma<sup>c</sup>.

पितरं kr, पितर hb, पितरः d.—शंयुश्च hm<sup>1</sup>r, मंपुसु b, वांयसु fk.—तृचस्थान्ये m<sup>1</sup>, तृचस्थान्ते hdr, सूक्तस्थान्ते B.—स्वकम् B, स्वयम् hdm<sup>1</sup>r.—०ति तु सौम्यः पञ्चर्च उत्तरः hdr<sup>1</sup>r<sup>3</sup>r<sup>6</sup>m<sup>1</sup>, ०त्येताः पञ्चर्चः सौम्य एव वा bfr.

<sup>a</sup> The seer of RV. vi. 44-46, 48: there is nothing in the last pāda of 45 to indicate that Śamyu’s father is praised. Śaḍguruśiṣya, however, remarks that according to a Vedic authority Bṛbu was a relative (*bandhu*) of Śamyu. <sup>b</sup> That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105. <sup>c</sup> The reading of A agrees in matter with the Sarvānukramaṇī, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcarcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramaṇī: *pañcāādau saumyaḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)<sup>a</sup> they are stated to be Anupānīyā stanzas addressed to Indra.

110<sup>ab</sup> is nearly identical with 107<sup>cd</sup>.—इन्द्रस्यैन्द्रो b, इन्द्रस्यैन्द्रा f, इन्द्रस्यैन्द्रा k, इन्द्रस्यैन्द्रो r, इन्द्रस्यैव m<sup>1</sup>.—निपातोऽयः b, निपातनीयाः fk, निपातेन m<sup>1</sup>, निपातोऽयं r.—श्रूयन्ते b, श्रूयन्ते m<sup>1</sup>fk. —110 is found in B and m<sup>1</sup> only.

<sup>a</sup> In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as *anupānīyā* stanzas to Indra: *svāduḥ kilāyam madhumāñ utāyam ilīndrasyaindrīr anupānīyāḥ śaṃsati*.

111. (In) ‘Destitute of pasture’ (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth<sup>a</sup>, the third<sup>b</sup> Bṛhaspati, the last verse (*pāda*) Indra.

तृतीयसु त्विन्द्रम् hm<sup>1</sup>r<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, तृतीयोऽसौदिन्द्रम् bfk, तृतीयोऽसौत्विन्द्रम् r.—The end of the *vargy* is here marked by २९ in bfm<sup>1</sup>, not in hdk.

<sup>a</sup> 111<sup>ab</sup> is quoted by Śaṅguruśiṣya on RV. vi. 47. <sup>b</sup> The reading *trīṇyaś tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

## 22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, ‘O Lord of Wood, be firm in body’ (*vanaspate vidvaṅgaḥ*: vi. 47. 26<sup>a</sup>), the teachers state to be evolutionary (*bhāva-vṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car<sup>a</sup>, while the three here (beginning) ‘Forth’ (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm<sup>1</sup>, पदं यत्त b, पदं यत्तद् f, पदं यत् k.—ऋचसु तिस्रसु hdm<sup>1</sup>, ऋचस्य तिस्र b, ऋचस्य तिस्रो fk.—With 112 begins a lacuna of fifteen ślokaś (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

<sup>a</sup> See AB. vii. 9. 2; AGS. ii. 6. 5; Śaṅguruśiṣya on RV. vi. 47.

113. And the hemistich ‘Together, winged with steeds’ (*sam aśvaparnāḥ*: vi. 47. 31<sup>cd</sup>) is addressed to Indra<sup>a</sup>. The ten (stanzas) at the beginning of the Tṛṇapāṇi-hymn<sup>b</sup> (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Pṛśni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113<sup>cd</sup> and 114 follows the reading of bfk owing to the confusion and corruption of these six pādaś in hd and m<sup>1</sup>:

113<sup>e</sup>. तृचः परो b, त्वचः ॥ पुरो fk.—मारुतः bfk.—पृश्निसूते b, पूश्निसूते f, पूष्णिसूते k.—In hdm<sup>1</sup> the whole pāda reads आदित्यो वा मरुतः पृश्निसूते । आदित्यो वा being taken from 114<sup>a</sup>.

113<sup>d</sup>. दृचः परो b, दृचा परो fk.—वैश्वदेव fb, वैश्वदेवं k.—In hdm<sup>1</sup> this pāda reads प्रगाथस्वच बज्रदैवतोऽन्यः ॥

<sup>a</sup> There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. <sup>b</sup> Cp. Sarvānukramapī: *tṛṇapāṇikam pṛśnisūktam*; see Śaṅguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts<sup>a</sup>. The four (stanzas) ‘To me, O Pūṣan’ (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pr̥śni (22)<sup>b</sup>.

114<sup>a</sup>. वा स्याद् fb, वा सा k.—This pāda in hdm<sup>1</sup> reads आ मा पुषंनिति पौष्ण-  
श्चतस्रस् = 114<sup>b</sup>.

114<sup>b</sup>. आ मो पुषंनिति पौष्णाश्चतस्रः b, आ मो पुषंनिति पाष्णाश्च तिस्रः f, च मो  
पुषनि स्ते पाष्माश्च तिस्रः k.—This pāda in hdm<sup>1</sup> reads तृचः परो मारुतः पृश्निसूक्ते = 113<sup>c</sup>.

114<sup>c</sup>. तत्र विद्यात् fk, तत्र विंदाद् b.—This pāda in hdm<sup>1</sup> reads आदित्यो वा  
मारुत एव वा स्याद् = 114<sup>a</sup>.

114<sup>d</sup>. अत्यरयुभोः b, युत्युलोः f, युलोः k.—कीर्तना पृश्नये च b, कीर्तिता प्रियाश्चये  
च fk.—This pāda in hdm<sup>1</sup> reads अन्त्या युभुकीर्तितं पृश्नयो वा ॥—The end of the *varga*  
is here marked by २२ in hbf, not in dk.

\* The only practical difference between the above statements about RV. vi. 48 and  
those of the Sarvānukramaṇī is, that in the latter the option of *liṅgoktadevatā* includes  
stanza 13. Cp. BD. vol. i, p. 122, note <sup>6</sup>. <sup>b</sup> Śaḍguruśiṣya remarks that the wording of  
the Sarvānukramaṇī, *antyā dyāvūbhūmyor vā pr̥śner vā*, is in imitation of another Anu-  
kramaṇī: the passage meant is undoubtedly BD. v. 114<sup>d</sup>.

### 23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns ‘I praise’ (*stuṣe*: vi. 49-  
52) are addressed to the All-gods: the second stanza (vi. 49. 2)  
(praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5)  
the Aśvins, but the seventh here praises Vāc (49. 7), the eighth  
49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭṛ, ‘Of the world’ (*bhuvanasya*:  
49. 10) Rudra, then the two next (49. 11, 12)

116. स्तौत्यृक् तु सप्तमी hdm<sup>1</sup>, स्तौत्यृक् यावीरवी b, स्तौत्यृक्वावीरवी fk (i.e. पावी-  
रवी, the pratika of vi. 49. 7).—०थोत्तरि hdm<sup>1</sup> b, ०थोत्तरम् k.

117. are addressed to the Maruts. (With) ‘Who the spaces’  
(*yo rajāṃsi*: vi. 49. 13) the seer sang of Viṣṇu<sup>a</sup>. ‘To’ (*abhi*:  
vi. 50. 6) is addressed to Indra, and ‘Hither’ (*ā*: vi. 50. 8) is ad-  
dressed to Savitr̥. There is one to Rodasī (vi. 50. 5), one to Agni  
(9) as well as to the Aśvins (10) (beginning) ‘And’ (*uta*: vi. 50.  
9, 10)<sup>b</sup>.

मारुत्यो यो h d, मारुत्यो यो b, मारुत्यो यौ m<sup>1</sup>, मारुत्यो (no यो) fk.—जगानृषिः h d,  
जागानृषिः m<sup>1</sup>, जगानृषिः b, जगानृभिः f, जगानृभिः k.—अभ्यैन्द्रोति स b, अभ्यैन्द्राति च

f, अग्नीद्राचि च k, अहिर्बुध्याकं hm<sup>1</sup>, अहिर्बुक् d.—रौदस्यामेयुताश्विनी b, रौदस्यामेयुताश्विनी h d f, रौदस्यामेयुताश्विनी k, रौदस्यामेयुताश्विनी m<sup>1</sup>.

<sup>a</sup> The *Sarvānukramaṇī* gives no details for RV. vi. 49. <sup>b</sup> Both 50. 9 and 50. 10 begin with *uta*, and as this *pratīka* is placed between *āgneyī* and *āśvinī*, it is probably meant—*dehātī-dīpa-nyāyena*—to refer to both. There is no *pratīka* for *raudasī*, for as *Rodasī* is mentioned in 5 only, the *pratīka ā* (50. 4, 8 as well as 6) would not apply here also.—The *Sarvānukramaṇī* gives no details for vi. 50.

118. ‘O Agni and Parjanya’ (*agnīparjanya* : vi. 52. 16)<sup>a</sup> belongs to those two (deities), and the two stanzas ‘Upward that’ (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya<sup>b</sup>. ‘We’ (*vayam* : vi. 53–56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सौर्यो चोदु त्वद् b, सौर्यो चोदु त्वद् f k, सूर्यो वोदु त्वद् h d m<sup>1</sup>.—The text of 118<sup>cd</sup> follows h d m<sup>1</sup>, वयं पौष्णानि यं चैन्द्रात्यौष्णमुपोत्तमं b, वयं मैष्णुयोत्तमं f, वयं भूष्णमयोत्तमौ k, that is, probably = वयं पौष्णानि पञ्चै[ता]न्यैन्द्रापौष्णमुपोत्तमम्, ‘there are five hymns to Pūṣan beginning “Wo” (53–56, 58), the last but, one (57) being addressed to Indra-Pūṣan.’ The meaning would thus be identical with that of the reading in the text.

<sup>a</sup> No reference to this stanza in the *Sarvānukramaṇī*. <sup>b</sup> The *Sarvānukramaṇī* makes no mention of these two stanzas.

B 119. Some declare the stanza ‘Him chief of charioteers, with braided hair’ (*rathitamaṁ kapardinam* : vi. 55. 2) to be addressed to Rudra.

‘I will now proclaim’ (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. ‘She’ (*iyam* : vi. 61) is addressed to Sarasvatī; ‘I praise’ (*stuṣe* : vi. 62)

119<sup>ab</sup> is found in b f k m<sup>1</sup>, not in h d.—ऐन्द्राग्ने b f k, ऐन्द्राय h d.—The end of the *varga* is here marked by २३ in b f h, not in d k.

#### 24. Deities of RV. vi. 63–74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but ‘A wonder now’ (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet ‘Unto’ (*upa*)<sup>a</sup> he (the seer) proclaims adoration of the Aśvins.

चौषसे चैव hdm<sup>1</sup>, चौषसे वोवोद् b, चौषसे वोचेंद्र fk.—तु वपुर्विति hd, तु पुनन्विति m<sup>1</sup>, स्याद्वपुर्न तत् b, स्याद्वपुर्न तत् f.—120<sup>c d</sup> in bfk only.—स्थिभ्यां fk, स्त्रिभ्यां b.—राद्वनं b, राद्वनं fk (cp. vii. 44).

<sup>a</sup> There is no stanza beginning with *upa* in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) ‘Among all beings your’ (*viśveṣām vaḥ satām* : vi. 67). ‘Obediently’ (*śruṣṭi* : vi. 68) is addressed to Indra-Varuṇa ; the following one, ‘Together’ (*sam* : vi. 69) is addressed to Indra-Viṣṇu.

समेन्द्रा° hd, ससिन्द्रा° b, सं वामेन्द्रा° f.—परम् hdm<sup>1</sup>, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Brhaspati (73) are respectively praised in the following hymns ; (in) ‘O Soma and Rudra’ (*somārudrā* : vi. 74) those two (gods) are praised.

सवितेन्द्रासौमौ hd, सवितेन्द्रासौमौ m<sup>1</sup>, सवितेतीन्द्रो सोमो bfk.—तौ सुतौ b, ता सुतौ fk, संसुतौ hdm<sup>1</sup> (cp. 118<sup>a</sup>).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)<sup>a</sup>.

सर्वेषां चक्रवर्त्तिनाम् fk, सर्वेषां चक्रवर्त्तिनाम् m<sup>1</sup>, पूर्वेषी चक्रवर्त्तनीम् b.—This śloka is found in bfk m<sup>1</sup>, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

<sup>a</sup> This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

## 25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārñjaya.

124. Abhyāvartin Cāyamāna<sup>a</sup> and Prastoka, son of Sṛñjaya<sup>b</sup>, having been conquered in fight by the Vāraśikhas<sup>c</sup>, came to Bharadvāja<sup>d</sup>.

सार्जयः hm<sup>1</sup>, सर्जयः d, सार्जयः f, शार्जयः n, याजयः k, मार्जयः b.—आजगमतुर् kn, आजगमतु f, आजगमतौ b, अभिजगमतुर् hdm<sup>1</sup> (this would make a pāda of nine syllables).—वारशिखैर् n, वारिशिखैर् hdm<sup>1</sup>, वारशिखोर् f, वारशिखो k, तारशिखै b.—युधि hdm<sup>1</sup> n, मुवि fk, युवे b.

<sup>a</sup> Cp. RV. vi. 27. 5, 8.

<sup>b</sup> Cp. RV. vi. 27. 7 ; vi. 47. 22, 25.

<sup>c</sup> This is the form of the name in RV. vi. 27. 45.

<sup>d</sup> This *varga* (124-128) is quoted in the Nīti-mañjarī on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him : 'O Brahman, know that we have been vanquished by the Vāraśikhas in fight.

अभिगम्योचतुस्त्री hm<sup>1</sup> k, अभिगम्य ततस्त्री b.—तं hm<sup>1</sup> b, तु fkn.—प्रसाद्या° hm<sup>1</sup> bfk, प्रणम्या° n.—वारशिखैर् n, चारशिखैर् b, वारशिशीर् fk, वारिशिखैर् hdm<sup>1</sup>.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).<sup>1</sup> That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चत्रबन्धून् n, चत्रबन्धुं hdm<sup>1</sup>, चैत्रबन्धून् k, चैत्रबन्धुन् f, चैत्रवन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu : 'Make these two kings unassailable to their enemies.'

तौ तु hdm<sup>1</sup>, तु तौ bfkkn.—कुरुष्वेतौ hdm<sup>1</sup> n, कुरुष्वेतौ bfr, कुरुष्येतौ k, कुरु पुत्र r<sup>5</sup> r<sup>7</sup>.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya* : vi. 75).

जीमूतस्तेति bkkn, जीमूतस्तेव hdr<sup>3</sup>, जीमूतीयेन r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—पृथक्त्वि° hm<sup>1</sup> r, पृथक् ते° fkn, पृथक्त्वे° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

## 26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow<sup>a</sup> (2), the third consecrates the bowstring (3)<sup>b</sup>.

धनुषश्च A, धनु स्त्रीति B.—द्वितीया तु hm<sup>1</sup> r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रणी b.

<sup>a</sup> The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyūbhimantriṇī*. <sup>b</sup> This *varga* (129-133) is quoted in the *Nītimañjarī* on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

सौत्यगार्त्तौ चतुर्थो A, सौति चार्त्तौ चतुर्थो Bn.—तु hdm<sup>1</sup>, तुग् b, च r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, ऋग् fkrn.—सारथिं hdm<sup>1</sup>r bfn, सारथि k.—संसुताः hm<sup>1</sup>r, तु सुताः bn, त सुताः k, त्त सुताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

अश्वान्तु hm<sup>1</sup>r, अश्वानत् b, अश्वान् - fk.—सौति आ° rn, सौत्या° hdm<sup>1</sup>, सौत्या° fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

इषुं चैकादशी hm<sup>1</sup>r<sup>3</sup>, इषुधिं चैकादशी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, इषुमेकादशी b fkr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15<sup>a</sup>), in the second (15<sup>b</sup>) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuṇa (15<sup>cd</sup>).

दिग्ध r, दिग्भ्य hdr<sup>3</sup>, दिग्ब b, दिग्ध f, विग्ध k.—इषुः सुतः r, इषु सुतः hdr<sup>3</sup>r<sup>6</sup>k, इषु खवः f, इषु सुतिः b.—अयोमुखी hm<sup>1</sup>rb, °मुखी fk.—तु अर्धेऽस्त्रं hdm<sup>1</sup>r, त्वर्धे स्त्रं b, त्वार्ध स्त्रं fk, अर्धर्चं r<sup>5</sup>.—परे hdm<sup>1</sup>b fkr<sup>2</sup>, परम् r.—The end of the *varga* is here marked by र्द in m<sup>1</sup>bf, by र्द in k, not at all in hd.

## 27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19<sup>d</sup>) the seer utters prayers on his own behalf.

134. षोळशां B, षोळशा A.—युद्धादेः hdm<sup>1</sup>r, युद्धदेशा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, योद्धादेः r<sup>5</sup>, याद्धादे fk, योद्धादे b.—कवचस्य तु hdb, केवचस्य तु fk, कवचस्य च r.—बध्यतः A, बध्यत m<sup>1</sup>, वन्तत b, वयता fk, बन्धनम् r.

135. सुतिश्चत्तमा Am<sup>1</sup>, देव्युत्तमा r, दैग्विगुत्तमा bf, दौविगुत्तमा k.—अग्निर् m<sup>1</sup>b fkr<sup>5</sup>, ह्यग्निर् hdr.—आत्मन आग्निषः hdm<sup>1</sup>r, आग्निषमात्मनः bfk.

136. <sup>a</sup>Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vāraśikhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m<sup>1</sup>, (पुन)र्वारशिपान् f, (पुनर)र्था-  
रशिपान् k.

<sup>a</sup> This and the following two ślokas (136-138) are quoted in the Nītimañjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतसृभी m<sup>1</sup>bfk rn (aghm), च तिसृभी n (bc).—<sup>०</sup>काम्यया m<sup>1</sup>bfk n, <sup>०</sup>काङ्क्षया r.—  
मिनुष्टाव m<sup>1</sup>fkr (Sarvānukramanī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the following śloka are not found in A, but only in B and m<sup>1</sup>.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अभ्येत्य m<sup>1</sup>bfk n, आसाद्य r.—हर्षुपीया<sup>०</sup> f, हर्षुपीपा<sup>०</sup> b, हर्षुपीया<sup>०</sup> r, हर्षुपीपा<sup>०</sup> k,  
पर्युपीया<sup>०</sup> m<sup>1</sup> (हरियुपीया RV. vi. 27. 5).—जघानैनान् m<sup>1</sup>rn (m), जिघानैनान् fk,  
जिघानैनां b, जघानैनां n.—कचीपतिः bn, शचीपतिः fkr.—The end of the *varga* is  
here marked by २७ in fk, by १७ in b; in m<sup>1</sup> it is marked by २७, but at the end of  
136 (after प्रति).

## 28. Story of Cāyamāna and Prastoka (concluded).

139. <sup>a</sup>Now these two, Abhyāvartin and Sārñjaya, having conquered the Vāraśikhas, gave manifold wealth to their preceptor Bharadvāja.

तौ तु Am<sup>1</sup>, एवं Bn.—ततो Am<sup>1</sup>fk, ताव् r, wanting in b.—भ्यावर्त्तिसार्जयौ hm<sup>1</sup>r,  
भ्यावर्त्तिर्नसार्जयौ b, भ्यावर्त्तिर्नससीयौ f, भ्यावर्त्तिनः शशी k, प्रस्तोकः शार्जयो मृधे  
n.—ददतुर्विविधं वसु hm<sup>1</sup>r b f k, विविधां दक्षिणां ददौ n.

<sup>a</sup> This and the following śloka are quoted in the Nītimañjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga <sup>a</sup>, being seen by Indra on the road, proclaimed that gift with the (stanzas)<sup>b</sup> 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

द्वयान् Am<sup>1</sup>, द्वौ च B.—तद्वै A, तस्यै B.



<sup>a</sup> Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārṣānukramaṇī, vi. 6, 8. <sup>b</sup> Though the number of stanzas is not mentioned, the plural *ābhih*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m<sup>1</sup>, but only in bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>: after it bfr repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn<sup>a</sup> are occasionally<sup>b</sup> (*pra-saṅgāt*) celebrated, Rāthītara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*)<sup>c</sup>.

प्रसङ्गात्विह m<sup>1</sup>, प्रसङ्गात्विह A, प्रसङ्गात्विह b, प्रसङ्गान्तिह f, प्रसङ्गान्तिह k, प्रसङ्गादिह r.—राथीतर स्तुतौ hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, राथंतरीस्तुतः b, भारथंतरीस्तुतः f, भारथंतरीस्तुतः k, राथीतरीस्तुतः r.—The end of the *varga* is here marked by २८ in m<sup>1</sup>fk, by २० corrected to २८ in b, not at all in hd.

<sup>a</sup> That is, RV. vi. 75, as the one under discussion. <sup>b</sup> That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). <sup>c</sup> On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

### Maṇḍala vii.

#### 29. Pedigree of Vasistha. Kaśyapa's wives.

143. <sup>a</sup>The son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa :

मारीचः m<sup>1</sup>r<sup>1</sup>bn, मारीचिः hdfk.—मुनिः A, भवत् B.—जाया hm<sup>1</sup>r<sup>1</sup>bfrk, जाता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The following passage (143-155) is quoted in the Nītimañjarī on RV. vii. 104. 16.

B 144. Aditi<sup>a</sup>, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Varisthā, Surabhi and Vinatā,

दनुः काला r, दनुवाला m<sup>1</sup>, दनुवाला f, दनुवाला k, दनुवाला b, दनुवाला n (दनुवा g, दनुवा m, दनया h).—सिंहिका मुनिः r, सिंहिकाविगौ m<sup>1</sup>kr<sup>2</sup>n, सिंहिकाविगौ f, सिंहिकाचि b, सिंहिकाविधौ n(g).—क्रोधावशा r, गोधा वृथा fm<sup>1</sup>n, गोधा नृथा b, गोधा वृथा k.—वरिष्ठा bkrn(gh), वरिष्ठा n.—सुरभिर् bn, तुरभिर् f, तुरभिर् k, चतुभिर्

m<sup>1</sup>.—विनता m<sup>1</sup>bn, वितता fk.—This śloka and 145<sup>ab</sup> are wanting in A, but they are found in B and m<sup>1</sup>.

<sup>a</sup> The names of the thirteen daughters of Dakṣa enumerated in 144 and 145<sup>a</sup> are the same as those given in Mahābhārata i. 2520, with the exception of Varīṣṭhā and Surabhi, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

*aditir ditir danuḥ kālā danāyuh siphikā tathā,  
krodhā pradhā ca viśvā ca vinatā kapilā munih,  
kadrūś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रुश्चेति bm<sup>1</sup>n, कद्रुश्चेति kr.—\*सुराश्चैव hm<sup>1</sup>r, \*सुराः सिद्धाः bn, \*सुरा सिद्धा fk.—145<sup>d</sup> = vii. 68<sup>b</sup>.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm<sup>1</sup>r, नाम fkn, नीम b.—द्वादशा° Bn, द्वादशो A.

B 147. (These were) Bhaga, Aryaman, and Aṃśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

\*र्यमांश्च r, \*र्यमांसश्च fk, \*र्यमांश्च m<sup>1</sup>bu.—This śloka is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २९ in bfk, not in m<sup>1</sup> (nor in hd, as the śloka is wanting in these MSS.).

### 30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तज्जज्ञे hm<sup>1</sup>r, जज्ञाते br<sup>5</sup>, जज्ञोऽथ n, यज्ञोऽथ fk.—मित्रश्च वरुणश्च ह rn, मित्रश्च वरुणः सह hdm<sup>1</sup>, मित्रेण वरुणः सह f, मित्रेण वरुण सह k, मित्रेण वरुणे सह b, मित्रश्च वरुणश्च च r<sup>1</sup>r<sup>6</sup>, वरुणः सह r<sup>2</sup>r<sup>3</sup>.

149. <sup>a</sup> Of these two Ādityas, when they saw the nymph Urvaśī at a sacrificial session, the semen was effused <sup>b</sup>. It fell into a jar containing water that stood overnight.

सत्वे ns, सत्वे ABm<sup>1</sup>.—तत्कुम्भे hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>ns, तः कुम्भे m<sup>1</sup>k, त कुम्भे f, तस्तुम्भे b, कुम्भे तु r.—न्यपतद् hm<sup>1</sup>rs, ह्यपतद् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, व्यपतद् b.

<sup>a</sup> The following passage (149-155<sup>ab</sup>) is quoted by Sāyaṇa on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.).

<sup>b</sup> Cp. Nirukta v. 13: *tasyā darśanān mītrā-varuṇayo retaś cakanda*; also Sarvānukramaṇī i. 166: *mītrāvaruṇayor dikṣitayor urvaśim apsarasaṃ dṛṣṭvā vāsativare kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya <sup>a</sup> and Vasiṣṭha, there came into being.

<sup>a</sup> On the story of the birth of Agastya see Sieg, Sagenstoffe, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground <sup>a</sup>;

पतिते शुक्ले m<sup>1</sup>r<sup>1</sup>fk<sup>n</sup>, पतितं रेतः bs.—कलशे ऽथ m<sup>1</sup>bkr, कलशे च s.—संभूत ऋषिं m<sup>1</sup>rs, संबभूवर्षिं n, स बभूवर्षिं bk, स भूवर्षिं f.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152<sup>ab</sup>).

B 152. while Agastya was produced in the jar, (and) Matsya <sup>a</sup>, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*śamyā*).

महादुतिः hrs, महामुनिः n, महः fk, भवन्महान् m<sup>1</sup>.—महायशः A, महातपाः Bns.—152<sup>ab</sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ३० in hm<sup>1</sup>fk, not in bd.

<sup>a</sup> Cp. Sieg, Sagenstoffe, p. 106, note <sup>2</sup>.

### 31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya <sup>a</sup>; or else (because) the seer was born from a jar <sup>b</sup>. For measurement is made with a jar also :

हि मीयते hm<sup>1</sup>r<sup>1</sup>fk<sup>s</sup>, महीयते b, (कुम्भे नावी)ह मीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—153<sup>cd</sup> is omitted in n.

<sup>a</sup> In RV. vii. 33. 13 *Māna* appears to be a name of Agastya; cp. Sieg, *Sagenstoffe*, p. 106, note <sup>8</sup>, and p. 108, top. <sup>b</sup> That is, Agastya was called *Mānya* either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)<sup>a</sup>.

०धानं तु hm<sup>1</sup>rbfkn, ०धानं च s.—लक्षते br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, लक्षते fk, लक्षणम् hdr, (परिमाणं सु)लक्षणम् m<sup>1</sup>.

<sup>a</sup> This is analogous to the lotus of Brahmā.

155. There on every side the All-gods supported the lotus<sup>a</sup>. Arising out of that water he (Vasiṣṭha) then performed great austerity.

सर्वत्र पुष्करं तत्र Am<sup>1</sup>, सर्वतः पुष्करं तत्र r, सर्वतः पुष्करं तच्च b fkn, सर्वतः पुष्करे तं हि s.

<sup>a</sup> Cp. RV. vii. 33. 11: *viṣve devāḥ puṣkare tvādadanta*; explained by Yāska, *Nirukta* v. 14, with the words: *sarve devāḥ puṣkare tvāadhārayanta*; cp. Roth, *Erläuterungen*, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw Indra who was invisible to (other) seers.

श्रेष्ठ्यकर्मणः hm<sup>1</sup>r, श्रेष्ठ्यकर्मणः b, श्रेष्ठ्यकर्मणा fr<sup>5</sup>r<sup>7</sup>, श्रेष्ठकर्मणि k.—हीन्द्रं hm<sup>1</sup>r, br<sup>5</sup>r<sup>7</sup>, चन्द्रं fk.

157. The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmaṇa (passage) 'The seers (saw) Indra' (*ṛṣayo vā indram*)<sup>a</sup>.

सोमभागानथ Am<sup>1</sup>, सोमभागास्तत् B.—ब्राह्मणात्तद्वि m<sup>1</sup>r, ब्राह्मणा तद्वि bfk.—157<sup>ed</sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ३९ in m<sup>1</sup>b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

<sup>a</sup> TS. iii. 5. 2<sup>1</sup>: *ṛṣayo vā indram pratyakṣam nūpośyan; tam vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai etānt stomabhāgān abravīt*.

**32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.**

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhman in the office of Brahman priest<sup>a</sup>, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठाश्च B, वसिष्ठाश्च वसिष्ठाश्च Am<sup>1</sup>.—ब्रह्मकर्मणि hm<sup>1</sup> bfk, वै ततोऽभवन् r.—यज्ञेषु hm<sup>1</sup> r, याज्ञेषु b, जातेषु fk.—दक्षिणीयतमास्तथा Am<sup>1</sup>, दक्षिणीयास्ततो भवत् fk, दाक्षणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवन् r.

<sup>a</sup> Cp. RV. vii. 33. 11: *uta usi maitrāvaruṇo vasiṣṭhaṃ vṛṣāyā brahman manaso 'dhi jātaḥ*; TS. iii. 5. 2<sup>1</sup>: *tasmād vasiṣṭho brahmā kāryaḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

येऽद्यापि Am<sup>1</sup>, अद्यापि B.—सदस्याः सुस्तु A, सदस्यास्त्विह B.—कहिंचित् Ab, कर्मणि fkr.—अर्हयेद् hdr, अर्हये m<sup>1</sup>, पूजयेद् B.—भास्त्रवेयी श्रुतिस्त्वियम् Am<sup>1</sup>, वृद्धयर्था भास्त्रवी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen<sup>a</sup> hymns (beginning) 'Agni' (*agnim*: vii. 1) praised Agni; 'Enjoy our' (*jūṣasva naḥ*: vii. 2) here are Āpri stanzas.

तुष्टावाप्तिम् hdm<sup>1</sup>, तुष्टाव चाप्तिम् r, तुष्टाव वाप्तिम् bfk.—त्वप्तिम् hdm<sup>1</sup>, no तु in bfk r (इत्वप्तिम्).—आप्र्यस्तव hdm<sup>1</sup> r, आप्रियस्तु fk, आप्रियस्तव b.

<sup>a</sup> That is, vii. 1-17, deducting vii. 2 as an Āpri hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāṇnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājāḥ*: vii. 6), the second 'Forth to Agni' (*prāṇnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha*: vii. 18), are addressed to Indra,

162. being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them). In the (stanza) 'No one Sudās's' (*nakiḥ sudāsaḥ*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m<sup>1</sup> bfk, not in hd.

## 33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four <sup>a</sup> (stanzas) 'Two from the grandson' (*dve naptuh*: vii. 18. 22-25). 'White-robed' (*śvityañcaḥ*: vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्सु A, चतुर्च्चग्भिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm<sup>1</sup>r, संवादे सूक्तमेन्द्रे fkr<sup>2</sup>, संवादमेन्द्रसूक्तं r<sup>5</sup>r<sup>7</sup>.—श्चित्यंचसु hd, °श्चित्यंवसु r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, श्चित्यंतसु b, °श्चिन्यं तत्तु r, स्यति स्सु f, स्यतिस्य k.

<sup>a</sup> The masc. *caturbbhiḥ*, as in several other passages, being used for the fem. *catasrbhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra*: vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām*: vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ*: vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)<sup>a</sup>.

तत्र तु Bhdm<sup>1</sup>, यानि r.—अहिं तत्र hm<sup>1</sup>r, अहिं देवं bfk.—मा नोऽहिर् hdm<sup>1</sup>r, मा नोऽहिं b, मा नोऽहि fkr.—बुध्यम् hdb, बुध्य m<sup>1</sup>r, मध्यम् fkr.

<sup>a</sup> The reading adopted in the text is supported by the Sarvānukramaṇī: '*abjām*' *aher*, *ardharca uttaro* 'hīrbudhnyāya.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes <sup>a</sup> in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air <sup>b</sup>.

अहिराहन्ति m<sup>1</sup>br, अहिः सदंसि fkr.—मेघान्स r, मेघांस b, मेघांसि m<sup>1</sup>, मेघांसि fkr.—एति वा bkr, एवति वा f, एतीता m<sup>1</sup>.—तेषु मध्यमः r, न्येष मध्यमः m<sup>1</sup>, तेषमधीनः b, तेषमधानः fkr.—बुध्ने हि bf, - हि k, बुध्यति r, बुध्ये हि m<sup>1</sup>.—This śloka is not found in A, but only in B and m<sup>1</sup>.

<sup>a</sup> *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād*: *eti* *antarikṣe* . . . *nirhrasitopasarga āhan* 'iti. <sup>b</sup> Cp. Nirukta x. 44: *yo* 'hiḥ *sa budhnyo*: *budhnam antarikṣam*, *tannivāsāt*.

167. 'On high that' (*ud u syaḥ* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śaṃ naḥ* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugraḥ* : vii. 38. 6<sup>d</sup>) is addressed to Bhaga, so a sacred text (states).

सूक्तं  $hm^1r$ , सूक्ते  $bfr^2r^5$ .—०देवतः  $hdm^1$ , ०देवतः B, ०देवताः r.—र्धर्चस्य भागो  $hm^1r^3B$ , र्धर्चस्य पादो r.—इति श्रुतिः  $m^1fr^2r^5r^7$ , इति श्रुतः  $hdr^3$ , इति स्तुतिः bk.—167<sup>d</sup> in r reads प्रथमायामृचि स्तुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in  $m^1bf$ , not in  $hdk$ .

### 34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5<sup>e</sup>)<sup>a</sup> has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugraḥ* : vii. 38. 6<sup>d</sup>), so also is 'Now Bhaga' (*nūnaṃ bhagaḥ* : vii. 38. 1<sup>e</sup>)<sup>b</sup>:

तृतीयोऽत्र  $hm^1r$ , तृतीयोऽस्य  $bfr$ .—पञ्चम्यामहिदेवतः  $Am^1$ , प्रथमायामृचि स्तुतिः  $bfr$ , प्रथमायामृचि स्तुतः r.—168<sup>ed</sup> is wanting in A and  $m^1$ .—नूनं भगो  $m^1r$ , नूनं भगो b, नूनं भगो न भगो f, न भगो न भगो k.

<sup>a</sup> There is no reference to this pāda in the *Sarvānukramaṇī*. <sup>b</sup> That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp. next śloka).

B 169. according to (the stanza) 'May that Savitr produce treasures'<sup>a</sup> (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga<sup>b</sup>.

'Upright' (*ūrdhvaḥ* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा  $brk$ , सर्व ॥ f.—पञ्चोर्ध्वः  $Am^1r^2$ , पञ्चोर्ध्व r, पञ्चोर्ध्व b, पञ्चार्ध f, पञ्चार्ध k.—पञ्चर्चो भगदेवतः  $Am^1r^2$ , पञ्चर्चो भगदेवताः r, पञ्चार्चो भगदेवताः b, पञ्चार्चो भगदेवता  $fk$ .—169<sup>ab</sup> is wanting in A and  $m^1$ .

<sup>a</sup> The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāsuḥ suvāti savitū bhagaḥ*.

<sup>b</sup> It is perhaps owing to this remark that the *Sarvānukramaṇī* states the deity of RV. vii. 38. 6<sup>ed</sup> to be Savitr or Bhaga: *bhagam iti bhāgo vārdharaḥ*.

170. (beginning) 'Winning at morn' (*prātarjītam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer<sup>a</sup> for the seers (*draṣṭṛ*)<sup>b</sup> is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātah*: vii. 41. 1)<sup>c</sup>.

उषस्यान्त्या hm<sup>1</sup>, ऊडास्यान्त्या b, उदास्यान्त्या f, उदास्यान्त्या k (अन्योषस्या Sarvānukramaṇī), उषसोऽन्त्या r.—द्रष्टृयो चाशिरेव च b, तष्टृयो चाशिरेव वा f, तष्टृयो चाशिरेव च k, दृष्ट्या चाशिरेव वा r<sup>5</sup>r<sup>7</sup>, द्रष्टु स्त्रीत्याशीरेव वा m<sup>1</sup>, द्रष्टु स्त्रीत्याशिरेव वा hd, द्रष्टु स स्त्रीत्याशिरेव वा r.—प्रातरित्यस्यां भगमेव hm<sup>1</sup>r, प्रातरित्येतां भागीमेव br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रातुरित्येतां भागीमेव fk.

<sup>a</sup> *Āsīr* for *āsīr* on account of the metre. <sup>b</sup> Cp. *na uṣāsaḥ . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. <sup>c</sup> Whereas according to 169 this stanza would be addressed to the All-gods; cp. Sarvānukramaṇī: *ādyā liṅgoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner<sup>a</sup> (*prasāṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)<sup>b</sup>.

आदावन्ते तु hd, आदावन्ते च m<sup>1</sup>, आद्यान्तेषु r<sup>6</sup>r<sup>7</sup>, आद्यान्तेषु fk, आद्यन्तेषु b, आद्यान्ते ते तु r.—हृषयः hd, ह्यषुय b, ह्यय f, ह्ययं k, (च) ऋषयः m<sup>1</sup>, (ते तु) ऋषयः r.—सूक्ते ऽस्मिन् Bhm<sup>1</sup>r<sup>3</sup>, सूक्तेषु r.—त्वन्या Bhm<sup>1</sup>r<sup>3</sup>, मान्या r.—अन्यास्तत्र fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>r<sup>3</sup>, अन्यास्तत्र b, मान्यास्तत्र r, अन्यास्तत्र hdm<sup>1</sup>.

<sup>a</sup> Cp. above, iii. 52 (note also the v.r. there, *prātaryogāt*). <sup>b</sup> That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Aśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyaṇ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated<sup>a</sup>, or else again because they share praise (*saṁstāvāt*), because of the sphere of (their accompanying) troop (*gaṇa*)<sup>b</sup>, or because of a (common) attribute (*bhaktitaḥ*)<sup>c</sup>.

सालोक्ष्यात् hdm<sup>1</sup>r, कालाद्वा B.—गणस्थानाद् hdm<sup>1</sup>r, गणस्थानाद् b, गणस्थानं f, गुणस्थानं k.—भक्तितो hm<sup>1</sup>r, भक्तितो b, भक्तितो fk.—न्यासु hm<sup>1</sup>r, न्यासु bfk.—The end of the *varga* is here marked by ३४ in m<sup>1</sup>fk, by २४ in b, not at all in hd.

<sup>a</sup> 172<sup>a</sup>=i. 19<sup>a</sup>, 98<sup>a</sup>; vii. 144<sup>c</sup>. <sup>b</sup> Thus Indra is associated with the troop of the Maruts. <sup>c</sup> Cp. i. 73, 76, 77.



## 35. Deities of RV. vii. 44—49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिक्रं h d b r, दधिक्रं f k.—रौद्रम् h d r, सैद्रम् b f, सेंद्रम् k.—दाधिक्रे h d, द्वाधिक्रे b, दधिक्रे m<sup>1</sup> f k, दधिक्रां r.—प्रथमायास्तु A m<sup>1</sup>, प्रथमायां तु B.

174. may be recognized<sup>a</sup>. 'O Waters' (*āpah* : vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the R̥bhus (vii. 48. 1—3). The last (stanza : vii. 48. 4) is pronounced to be addressed either to the All-gods or to the R̥bhus.

०देवी वा h d m<sup>1</sup> r b f k, ०देवी तु r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—174<sup>d</sup> is omitted in r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

<sup>a</sup> That is, by their names occurring in the stanza; cp. Sarvānukramaṇī : *ādyā liṅgoktudevātā*.

175. For it is thus that this entire (hymn) addressed to the R̥bhus is chanted on the tenth day in the litany to the All-gods<sup>a</sup>. 'Whose chief the sea' (*samudraṇyesthāh* : vii. 49) is (in) praise of the Waters.

शस्त्रे h m<sup>1</sup>, शास्त्रे r<sup>3</sup>, सत्रे f, मत्रे k, शस्त्र br.—समस्तं h m<sup>1</sup>, समस्तं च b f k r.—समुद्रज्येष्ठा अपां h r, समुद्रज्येष्ठ्यपां r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, समुद्रादित्यपां b f, समुद्रादित्यया k.—175<sup>abc</sup> omitted in r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—The end of the *varga* is here marked by ३५ in m<sup>1</sup> b f k, not in h d.—The last pāda is not repeated here in either b or f.

<sup>a</sup> See ĀSS. viii. 12. 24, quoted by Sūyāṇa on RV. vii. 48. 4 : *daśame 'hni vaiśvadeva-śastra ūrbhavanividdhūnaṃ : sūtryate hi : ṛbhuksaṇa ity ūrbhavam iti*; cp. below, vi. 108.

## 1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām* : vii. 50) the deities are praised in successive stanzas :

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

नवस् <sup>m<sup>1</sup></sup>r, मवस् fb, मयस् k.—<sup>i<sup>cd</sup></sup> is not found in A, but only in B and <sup>m<sup>1</sup></sup>. It must be original as the detailed statement of the Sarvānukramanī is founded on it : *ā mām* : *maitrāvaruṇy, āgneyī, vaiśvadevī, nadistutih*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra* : vii. 53. 1-3) is to the Two Worlds (*rodasī*). There are (then) four (stanzas : vii. 54. 1-3, 55. 1) addressed to Vāstospati ; the seven (following : vii. 55. 2-8) are traditionally held to be lullaby stanzas<sup>a</sup>.

०देवत्यौ b f k d r, ०देवत्यो <sup>m<sup>1</sup></sup>, ०दैवत्यो h.—वास्तोष्पत्याश् hd, वांस्तोष्पत्याः b, वास्तोष्पत्यश् r, वास्तोष्पतिश् fk.—चतस्रसु <sup>Am<sup>1</sup></sup>, चतस्रश् f k r, चतस्र सुः b.—प्रस्वापन्य ऋचः स्मृताः B (प्रस्वापन्यो मृचः b, प्रस्वापत्यो मृचः f, पश्चापत्यो मृचः k, प्रस्वापिन्य ऋचः r), त्वष्टी प्रस्वापिनी स्मृताः A (०पनी स्मृताः <sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup></sup>, ०पनी स्मृताः hd), सप्त प्रस्वापिनी स्मृताः <sup>m<sup>1</sup></sup>.

\* Cp. Sarvānukramanī on vii. 55 : *aṣṭau* : *vāstospatyādyā . . śeṣāḥ praspāpinya upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of <sup>m<sup>1</sup></sup> alone gives the correct sense clearly : 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्व, अष्टौ being then supplied in A and ऋचः in B.—In R̥gvidhāna ii. 26. 5 this hymn is described as *praspāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im* : vii. 56-59) ; the last stanza of these (vii. 59. 12) praises Tryambaka<sup>a</sup>, the divine father.

परं <sup>Am<sup>1</sup></sup>, ततः B.

<sup>a</sup> There is no mention of Tryambaka in the Sarvānukramanī, which describes this stanza as *raudrī mṛtyumimocanī*.

4. With the seven hymns beginning 'When' (*yat* : vii. 60-66) Mitra-Varuṇa are praised ; but with the following eight (beginning) 'To meet your' (*prati vām* : vii. 67-74) the divine Āśvins.

सुतो तु br, सुतो मु fk, सुतो तौ hm<sup>1</sup>.—परैर् <sup>Am<sup>1</sup></sup>, सुतो B.

5. (In) 'When to-day' (*yad adya*: vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryaḥ*: vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti*: vii. 63) four and a half (1-5<sup>a</sup>) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuḥ*: vii. 66. 16)<sup>a</sup> the eye (of the sun) is sung as the deity.

यद्वैकोत्सूर्यस्त्रि हm<sup>1</sup>bfk (यद्वै° fk), यद्वोत्सूर्य इति तिस्र r.—सौर्यस् hdm<sup>1</sup>, सौर्यं r, तद्वत् bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तद्वत् k.—इति तु hdr, इति (no तु) bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>m<sup>1</sup>.—The end of the *varga* is here marked by १ in m<sup>1</sup>bfk, not in hd.

<sup>a</sup> There is no statement about this stanza in the Sarvānukramāṇī. Cp. below (9).

## 2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*: vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*: vii. 66. 4-11) and the rest, are proclaimed (by him)<sup>a</sup> to be addressed to Sūrya.

अन्याः सर्वा ऋचः सौर्या hr, अपत्या सर्वा ऋचः सार्य fk, अपत्या ऋचः सर्वास्ता m<sup>1</sup> (the plural of सौरी would be more consistent with 5 and 9 than that of सौर्या).—This and the following three ślokas (6-9) are found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetūraḥ*: vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuṇa.

इमे चेतार fkm<sup>1</sup>r, इमे चेतारम् b.—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS. are as follows: सत्ते मित्रो f, स ते मित्रो k, स तेन् मित्रो b, सवे मित्रो r, ऋते मित्रो m<sup>1</sup>.—मित्रस्तु तत् m<sup>1</sup>bfk, मितः स्तुतः r.

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūraḥ*: vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuṇa, Aryaman, Bhaga

वादित्र m<sup>1</sup>bfr<sup>2</sup>r<sup>5</sup>, चादित्र r (=r<sup>7</sup>).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat*: vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuḥ*: vii. 66. 16) to be a prayer<sup>a</sup>.

<sup>a</sup> That these two ślokaś (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādyā daśādityāḥ*, Sarvānukramaṇī *caturthyādyā daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uśāḥ*: vii. 75–81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82–85), are (in) praise of Indra-Varuṇa.

एभ्यः m<sup>1</sup>rbfk, एभिः hd.—°द्रावरुणेति Am<sup>1</sup>, °द्रावरुण्यती° b, °द्रावरुणानि r; the whole line is चत्वारिन्द्रोवण्यो सुतिः in f, चत्वारिन्द्रो सुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm<sup>1</sup>.

### 3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86–89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1<sup>ab</sup>) the Middle (Agni) is praised.

During<sup>a</sup> the night Vasiṣṭha in a dream<sup>b</sup> approached the house of Varuṇa<sup>c</sup>.

11<sup>ab</sup> is not found in A or m<sup>1</sup>, but only in B.—स्वप्न आचरत् hm<sup>1</sup>r, स्वप्नमाचरत् fkn(egh), स्वप्नमाचरन् bn(am)s, स्वप्नवच्चरत् n(b), चौर्यमाचरत् r<sup>5</sup>.

<sup>a</sup> 11<sup>cd</sup>–15<sup>ab</sup> are quoted in the Nītimañjarī on RV. vii. 55. 2; and 11<sup>cd</sup>–13 in Sāyaṇa on RV. vii. 55. 3. <sup>b</sup> See *Vedische Studien*, ii, p. 56 (cp. 55). <sup>c</sup> Cp. RV. vii. 86. 6 : *svapnaś caned anyasya prayotā*; and vii. 88. 5 : *bṛhantaṁ mānaṁ, varuṇa, . . sahasra-dvāraṁ jagamā grhaṁ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep<sup>a</sup> (*vyasuṣvapāt*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him<sup>b</sup> as well as the other attendants of Varuṇa to sleep<sup>c</sup>.

तं तत्र bfrkns, तं तत्र hd, त्वं तत्र m<sup>1</sup>.—°भ्यधावत Am<sup>1</sup>, °भ्यवर्तत Bns.—12<sup>cd</sup> and 13<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—दृष्टुम् m<sup>1</sup>n(h)s, दंष्टुम् fk, दृष्टुम् b, द्रष्टुम् rn.—13. द्वाभ्यां m<sup>1</sup>bfs, विभिः rn.—व्यसुष्वपत् m<sup>1</sup>bfr, व्यसुष्ययत् k, व्यसूषुपत् n, ह्यसूषुपत् s.—स तं Am<sup>1</sup>, एवं Bns.—प्रस्त्रापयामास bfrn, प्रस्त्रापयामास k, प्रस्थापयामास hdm<sup>1</sup>s.

<sup>a</sup> The anomalous form *vyasuṣvapāt* is evidently based on the refrain of RV. vii. 55. 2-4, *nī ṣu svapa*. I was therefore tempted to make the emendation *nyasuṣvapāt*.

<sup>b</sup> The reading of B *evam* connects 13<sup>cd</sup> with 13<sup>ab</sup>, that of A *sa tam*, 13<sup>cd</sup> with 12<sup>ab</sup>.

<sup>c</sup> Cp. Vedische Studien, ii, p. 56, note <sup>2</sup>.

14, 15. Then king Varuṇa bound <sup>a</sup> him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itaḥ*)<sup>b</sup> following four (hymns) 'The wise' (*dhīrā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)<sup>c</sup> from him.

स्वैः पाशैः प्रत्यबध्यत Am<sup>1</sup> (प्रति° m<sup>1</sup>), स्वान्पाशान्प्रत्यमुञ्चत Bn.—स बद्ध hm<sup>1</sup>r fkn, स बुद्ध r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स बुध्वा b.—°भिरित h dr, °भिरत bfk.

15. ततः पिता hm<sup>1</sup>bf, वधः पिता k, तथाग्न्या n.—15<sup>cd</sup> is the reading of Am<sup>1</sup>; instead of it, but after 14<sup>ab</sup>, Bm<sup>1</sup> read:

बद्धः स<sup>1</sup> वारुणैः पाशैर्ध्रुवासु त्वेति<sup>2</sup> दृश्यते ।

<sup>1</sup> fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वद्वै सा k, तद्वः स b. <sup>2</sup> r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ध्रुवासुत्वेति b, ऋचासुत्वेति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m<sup>1</sup>, after 15<sup>ab</sup> (*pitā*) in bfk (as the B form of 15<sup>cd</sup> comes before 15<sup>ab</sup>), not at all in hd.

<sup>a</sup> Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A). <sup>b</sup> That is, after the group 82-85 mentioned in 10.

<sup>c</sup> The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvā āsu kṣītiṣu kṣīyānto vy asmat pāśam varuṇo mumocat*. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

#### 4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)<sup>a</sup>.

तास्वै° Am<sup>1</sup>, ताश्चै° B.—°वायव्याः सुतौ m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, °वायव्याः सुतौ hd, °वायव्याः ऋचौ r, °वायव्या भवौ bfk.—यासु hm<sup>1</sup>r, यासु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यास्त fk, यात्सु b.

<sup>a</sup> See Sarvānukramaṇī on RV. vii. 90: *aīndryaś ca yā dvivād uktāḥ*; cp. also Śaṅguruśiṣya.

B 17. 'Forth with longing for the heroes' (*pra virayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa) <sup>a</sup> as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgī*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayaṃ kṛtvā*) of one of its verses (*pada*) <sup>b</sup>.

वायव्या m<sup>1</sup>b<sup>1</sup>fk, वायव्याः r.—प्राउगी° m<sup>1</sup>r, प्रानुगी° b, प्रासुगी° fkr<sup>2</sup>.

<sup>a</sup> That is, AB. v. 20. 9.

<sup>b</sup> That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat tarah* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu) <sup>a</sup>.

प्र सोता चर्ग् br, प्र सोता चर् f, प्र सोता च m<sup>1</sup>k. —The words एता नव स्मृताः occur above, vi. 7<sup>d</sup>.—17, 18 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The details given in this śloka are not mentioned in the Sarvānukramanī.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*sah* : vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ* : vii. 96. 4-6).

वृचे सरस्वान्स इति B (वृचे b<sup>1</sup>fk<sup>2</sup>, द्वेचा r<sup>5</sup>r<sup>7</sup>), सुतश्चैव सरस्वांसु Am<sup>1</sup>. I have preferred the reading of B (with the emendation ऋचा for वृचा) because it is supported by the Sarvānukramanī on RV. vii. 95, 96: तुतीया सरस्वते . . परास्त्रिस्रो गायत्र्यः सरस्वते.—च तिस्रभिः h<sup>1</sup>d<sup>1</sup>r<sup>3</sup>, चतस्रभिः m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चतुर्चैः r, चतुर्भवे b, चतुर्भवे f<sup>1</sup>k.—The end of the *varga* is here marked by ४ in b<sup>1</sup>fk, not in h<sup>1</sup>d<sup>1</sup>m<sup>1</sup>.

##### 5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa <sup>a</sup> in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय  $hm^1r^3B$ , वर्षसहस्राणि  $r$ .—०रथेनेमां  $hdr$ , ०रथेनेमान्  $b$ , ०रथेन मा  $fk$ .—ब्रुवन्  $r$ , ब्रुवंत  $hd$ , ब्रुवत्  $fk$ , क्रवन्  $b$ .

\* The story of Nāhuṣa and Sarasvatī is briefly referred to by Sāyaṇa on RV. vii. 95. 2.

21. 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.' The rivers replied to the king: 'How can we, who have but very little power,

वहत  $br^5$ , हत  $fk$ , पहत  $r^1r^4r^6$ , वहथ  $hdm^1r^3$ .—भागान्ने  $hdm^1r^3$ , मां सर्व्वा  $r^1r^4r^6$ , मा सर्वा  $fk$ , माः सर्वाः  $r^5$ , माः सर्व्वा  $b$ .—वायवैकशः  $Am^1r^2$ , व्यथवैकशः  $b$ , थथवैकश  $fk$  (०स  $k$ ), वाय्यनेकशः  $r$ .—नद्यः स्वल्पं  $hm^1b fk$ , नद्यश्चाल्पं  $r$ .

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.'

भागान्सर्व्वास्ते  $hdm^1$ , भोगान्सर्व्वास्ते  $r$ , सर्वान्भोगास्ते  $b fk$ .—सत्रे all MSS. and  $r$ .—वार्षसहस्रिके  $hdm^1rb$ , वर्षसहस्रिके  $r^2r^5$ , वर्षे सहस्रिके  $fk$ .—ते  $B$ , त्वा  $A$ .—नाङ्गष  $m^1r$ , नाङ्गषः  $hdf$ , नाङ्गतः  $k$ , न्यङ्गः  $b$ .

23. Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

जगामाशु  $Am^1$ , जगामाय  $B$ .—आपगां  $A$ , पावनीं  $B$  ( $b$ , ०नां  $fk m^1$ ).—सरस्वतीम् all but  $m^1$ , which has समुद्रगाम्.— $23^{cd}$  is the reading of  $B$ ; प्रतिजयाह सा चैनं पयः सर्पिश्च दुह्यति is that of  $Am^1$ . I have preferred the former as it more closely follows the words of RV. vii. 95. 2: घृतं पयो दुदुहे नाङ्गषाय.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*; but that it ends here is indicated by the fact that the figure ५ is in  $b$  placed after  $26^{ab}$ , which in that MS. by mistake ends similarly, viz. प्रथमस्य तृतीयया (see critical note on 26).

## 6. Deities of RV. vii. 97-104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Brhaspati; (then comes) a (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे बार्हस्यमैन्द्रं  $hm^1r^3$ , यग वहस्यमैन्द्रं च f, यग वहस्यमैन्द्रं च k, बार्हस्यमैन्द्रं च b (no यज्ञे), द्वे बार्हस्ये ऐन्द्रे च r, ऐन्द्रे यज्ञे दिवः सूक्ते  $r^1r^4r^6$ .—तु परे ततः  $Am^1$ , च ततः परे B.—उरमैन्द्र्यश्च  $hm^1$  (उरमित्यैन्द्र्यश्च S), उत्तमैन्द्र्यश्च r, उत्तमैन्द्राश्च bk, उत्तमैन्द्राश्च f.—तिस्रः स्युः br, तिस्र स्य f, तिस्रश्च  $hdm^1k$ .

A 26. Now the first (stanza) here <sup>a</sup> (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Bṛhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Bṛhaspati.

<sup>a</sup> 26<sup>ab</sup> is the reading of  $Am^1$ ; instead of this line B has :

आशीर्चक<sup>b</sup> प्रथमा तत्र प्रथमस्य तृतीयया ।

<sup>b</sup> r, आशीर्भव  $m^1f$ , आशी भव k, आशी b.

The first pāda here is probably a corruption of 26<sup>a</sup> (the last five syllables being practically identical), while the second seems to be due to a confusion with 24<sup>d</sup>.

26<sup>cd</sup> is not found in A, but in B and  $m^1$  only. 26<sup>b</sup> is redundant, as stanzas 2, 4-8 would already be addressed to Bṛhaspati by 25<sup>a</sup>; while 26<sup>c</sup> repeats the statement of 26<sup>a</sup>; on the other hand 26<sup>d</sup> is necessary to the sense (cp. *Sarvānukramāṇī*). The original reading of 26 thus seems certainly to have consisted of the single line : स्तौतीन्द्रं प्रथमा तत्र अन्या त्विन्द्रावृष्यती । cp. *Sarvānukramāṇī* on vii. 97 : यज्ञे . . ऐन्द्रादि बार्हस्यमन्यैन्द्री च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)<sup>a</sup> 'For a year' (*saṃvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

स्तौतीन्द्रा<sup>o</sup>  $Am^1$ , सहेन्द्रा<sup>o</sup> B.—मण्डूकान् bfkSs, मणुक्कान्  $m^1$ , मण्डूका  $r^2r^5r^7$ , माण्डूकम् A. I have preferred the former reading as being supported by the *Sarvānukramāṇī* : मण्डूकांस्तुष्टाव.

<sup>a</sup> 27<sup>ab</sup> and 28 are quoted by Sāyaṇa in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons<sup>a</sup>.



राक्षोघ्नं  $m^1 r^1 r^4 r^6 b r^5 n s$ ,  $s$  (*v.r.*), रक्षोघ्नं *hrfks.*— $28^{cd}$ , occurring here in B and  $h d r^3$  (but omitted here in  $m^1 r^1 r^4 r^6$ ), is repeated at  $34^{ab}$ , with वसिष्ठो (A) in place of सीदासी: (B).—तस्मिन् *hd*, कुक्षः *Bs.*—The end of the *varga* is here marked by ६ in  $m^1 b f$ , not in *h d k*.

<sup>a</sup>  $28^{ab}$  is quoted in the Nītimañjarī on RV. vii. 104. 16.

### 7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākāśamsam* : vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आयेयी  $m^1 d r$ , सायेयी *h*, ऋयेयी *b*, ऋयेया *fk*.

30. The stanza 'As if I' (*yadli vāham* : vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā* : 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti* : 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadhvam* : 18) is addressed to the Maruts.

ऐन्द्रो यो मेति तु स्मृता  $h m^1 r$ , यो मेतीन्द्र सुतो द्वयोः *bk*, यो मेतीन्द्रस्ततो द्वयोः *f*, यो मेतीन्द्रः सुतोऽङ्गया  $r^5 r^7$ .—याव्वाणी  $h d m^1 r$ , वराग्री *b*, वरात्री *f*, वरीत्री *k*.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya* : vii. 104. 19–22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas* : 23) the seer invokes a blessing<sup>a</sup>

०सोमी लृगुं  $h m^1$ , ०सोमीलृगुं *r*, ०सोमी लृगुं *f*, ०सोमी नृगुं *b*, ०सोमी दृगुं *k*.—त्वाशिषम् *bkr*, त्वाशिष  $h d m^1$ .—लृचि *h d r*, लृचि *b f k*, दृचि  $r^1 r^4 r^6$ .

<sup>a</sup> I have preferred the reading *āśiṣam* to *āśiṣaḥ* because it is supported by the Sarvānukramaṇī on RV. vii. 104 : *pra vartayeti pañcaindryo mā no rakṣa ity ṛṣer ātmana āśiḥ*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum* : vii. 104. 22) (prays) 'Slay these night-walkers of various forms'<sup>a</sup>.

दिवि चैव  $h d m^1$ , दिवश्चैव *br*, दिविश्चैव *fk*.—पृथिव्यां च  $h d m^1$ , पृथिव्याश्च *br*, पृथिव्योश्च *fk*.—पालनम्  $m^1 b k r$ , पातनम् *hd*.—उलूकयातुं *rs* (and RV. vii. 104. 22),

उलूकयातु all the MSS. (°यान्तु  $r^7$ ) except  $r^5$ .—This śloka is omitted in  $r^1 r^4 r^6$  according to R, p. 163, note <sup>9</sup>, but this statement contradicts his preceding note <sup>8</sup>.

<sup>a</sup>  $32^{cd}$  is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्था अष्टम्यां hd, (°स्वः) अष्टम्यां  $r^1 r^3 r^4 r^6$ , सूक्तस्थाष्टम्यां  $m^1$ fk, सूक्तस्थापृग्भ्यां b, सूक्तस्थाथाष्टम्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa<sup>a</sup> who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन्  $m^1$ , क्रुद्धः B.—वसिष्ठो hdm<sup>1</sup>r, सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितस्तदा hrbfk, दुःखितः सदा  $m^1$ .— $34^{ab} = 28^{cd}$  (cp. v.r. there).—वैश्रुतिः Am<sup>1</sup>, नः श्रुतम् B.—The end of the *varga* is here marked by ॐ in bfk, not in dm<sup>1</sup>.

<sup>a</sup> For Sudās, as above, iv. 106, 112.

### Māṇḍala viii.

#### 8. Story of Kaṇva and Pragātha.

35. <sup>a</sup> Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°ज्ञातावूषतुः hdr, °ज्ञा औषतुः b, °जाता उषेतुः fk. It would have been more consistent to print °ज्ञाता ऊषतुः (cp. iv. 96<sup>o</sup> and note <sup>a</sup>).

<sup>a</sup> The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Śaṅguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)<sup>a</sup> on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm<sup>1</sup>.—स्वपत् hdm<sup>1</sup>r<sup>3</sup> fr<sup>2</sup>n, स्वयत् k, (शिरो) स्वपत् n, श्रमात्  $r^1 r^4 r^6$ , स्वपन् br.—कण्वस्योत्संगे hm<sup>1</sup>, कण्व-स्यत्संगे d, कण्वशंगे b, कण्वसूत्संगे f, कण्वसुत्संगे k, कण्वसु उत्संगे n, कण्वसूक्तसङ्गे  $r^2 r^5 r^7$ , कण्वसूक्तसङ्गाव् r.—नान्वबुध्यत hdm<sup>1</sup> (°ता d), नावबुध्यत  $r^1 r^4 r^6$ n, नान्वबु-ध्यत b, न त्वंबुध्यत f, न त्वबुध्यत  $r^2 r^5 r^7$ , न त्वंबुध्यत k.

\* The MS. evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *svapan* would be more natural.

37. Now Kaṇva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शमुकामसु hrbfk, हन्तुकामसु n.—पापाभिश्ङ्कया hm<sup>1</sup>rb, पापातिशङ्कया f, प्राप्यतिशङ्कया k, पतितशङ्कया n.—बोधयामास hdrn, बोवयामास b, योजयामास fk.—दिधक्षन्निव m<sup>1</sup>rn, दिधृक्षन्निव hd, विधक्षन्निव f, विधक्षन्नुव k, दिवक्षन्निव b.

38. Pragātha, becoming aware of his intention<sup>a</sup>, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, तं भा d, भावं तं fk.—प्रगाथः hdrk, प्रथमः b.—प्राञ्जलि स्थितः bk, प्राञ्जलि स्थितः f, प्राञ्जलिः स्थितः hdr.

<sup>a</sup> Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kaṇva<sup>a</sup>, saw, in company with many other members of his family, the eighth Maṇḍala.

घौरो hm<sup>1</sup>r, घोरौ bfk, घोरो r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—काखो hdf, काखौ b, कारावो k, कखो m<sup>1</sup>r.—बहुभिः सह hdm<sup>1</sup>b, बहुचि सह fk, बहुभिः पितुः r.—सहित ऋषिर् hdm<sup>1</sup>r (०तः r), सहितः सखि b, सदित्तिर्षि f, सदित्तिरिषि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 1 : *sa ghaureḥ saṁ bhrātuh kaṇvasya putratām agāt* ; Ārṣānukramaṇī viii. 3 : *pragātho ghorajo munih, sa hi ghorasya kaṇvasya bhrātā saṁ putratām gatah*.

### 9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) : in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śaśvatī, daughter of Aṅgiras, living (*vasanti*)<sup>a</sup> as his wife (*nārī*)<sup>b</sup>, praised her husband<sup>c</sup>.

वसन्ती hdm<sup>1</sup>r, वसन्तौ kr<sup>2</sup>, वसन्तौ bfr<sup>5</sup>.

<sup>a</sup> That is, living with him as his wife, though he had been turned into a woman.

<sup>b</sup> On Śaśvatī and *nārī*, see above, ii. 83 and note.

<sup>c</sup> Cp. Sarvānukramaṇī : *patnī*

*cāsyāṅgirasī śaśvatī puṁstvam upalabhya enaṁ prītāntyoṇyā tuṣṭāva*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)<sup>a</sup>. With the four<sup>b</sup> stanzas 'Praise' (*stuhi*: viii. 1. 30–33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंग सुतवान् hdm<sup>1</sup>, तमासङ्गः सुतवान् r; तं मासंतं कृतवान् br<sup>5</sup>r<sup>7</sup>, तं मासं कृतं कृतवान् f, तं मासं कृतं कृतवान् k.—स्वस्य A, तस्य B.—सुहीत्यृग्भिश्चतुर्भिः परिकीर्तितम् all MSS. (सुहि सुहीति चतसृभिः S).

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 1: *āsaṅgo yaḥ strībhūtvā pumān abhūt sa medhyātithaye dānaṃ dattvā stuhi stuhīti catusṛbhir ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30–33) and was praised by his wife Śāsvatī, daughter of Aṅgiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. <sup>b</sup> Though *caturbhiḥ* is, as we have seen, frequently used alone as an alternative for *catusṛbhiḥ* (cp. next śloka), it seems hardly possible that *ṛgbhiḥ caturbhiḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catusṛbhiḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30–33) the Sarvānukramaṇī has *catusṛbhiḥ*, the Nīti-mañjarī *ṛgbhiḥ catusṛbhiḥ* (Sieg, p. 41), and the Ārṣānukramaṇī *ṛcām catusṛnām*. In the Rāmāyaṇa, however, *caturbhiḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhindu, king of Kāśī (*kāśya*)<sup>a</sup>, is proclaimed, while with the four<sup>b</sup> (stanzas) 'Which' (*yam*: viii. 3. 21–24) the (gift) of the liberal Pākasthāman is praised.

काश्यस्व hbr, काश्यस्व d, कामस्व fk.—पाकस्थामनु hm<sup>1</sup>r, °स्थामन्व br<sup>2</sup>r<sup>5</sup>, °स्थानिश्च fk.—भोजस्व hm<sup>1</sup>r, भोजश्च b, भोजश्च f, भोजश्च k.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 2: *antyābhyāṇ medhātithir vibhindor dānaṃ tuṣṭāva*. <sup>b</sup> See note <sup>b</sup> on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15–18) Śākaṭāyana thinks are addressed to Pūṣan<sup>a</sup>; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वौ hm<sup>1</sup>r<sup>5</sup>, तु B.—उत्तरम् hm<sup>1</sup>r, उत्तराम् b, उत्तमम् fkr<sup>5</sup>.

<sup>a</sup> 43<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19–21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūraṃ rādhaḥ*: 19).

ऐन्द्राणामिह hm<sup>1</sup>r, ०णां लिह k, ०सां लिह f, ०णां न्विह b.—The end of the *varga* is here marked by ९ in m<sup>1</sup>bfk, not in hd.

### 10. Deities of RV. viii. 5–18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt*: viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā*: 37<sup>od</sup>), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu<sup>a</sup>.

सप्ततृशतमी b, ०त्रिशतमी f, ०त्रिसतमी k, ०तृशतमा hd, त्रिशत्तामे r, ०विंशतमा m<sup>1</sup>.—इत्यर्धर्चो hm<sup>1</sup>B (०र्चा f), तत्तार्धर्चो r.—दानस्तुतिः b(S), नावस्तु f, (कर्षा)ननिस्तु k, दानस्तवः hm<sup>1</sup>r.—स्मृता b, omitted in fk, स्मृतः hm<sup>1</sup>r.

<sup>a</sup> Cp. Sarvānukramāṇī on RV. viii. 5: *antyāḥ pañcārdharcās caidyasya kaśor dānastutiḥ*.

46. 'Great' (*mahān*: viii. 6) is addressed to Indra: in (the stanza) containing (the word) 'ancient'<sup>a</sup> (*pratna*: viii. 6. 30), Śākapūṇi, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

पिं वैश्वानरं स्तुतम् br, प्रिवैश्वानरः स्तुतः Am<sup>1</sup>.—46<sup>abc</sup> is omitted in fk.—महानैन्द्रं प्रतवत्याम् Am<sup>1</sup>, महानैन्द्रं प्रनेवत्याम् b, महानितीन्द्रदैवत्याम् r.—भार्म्यश्चैव r<sup>b</sup>, भार्म्यश्चैव hm<sup>1</sup>br, भार्म्यश्चैव f, भार्ग्यस्तु k.

<sup>a</sup> The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam*: viii. 6. 46–48) the gift of Tirindira<sup>a</sup> is recorded. 'Forth' (*pra*: viii. 7), the following (hymn), is addressed to the Maruts; and the three 'Hither to us' (*ā naḥ*: viii. 8–10) are addressed to the Aśvins.

तैरिदिरं hdm<sup>1</sup>r, नैरिदिरं bfk.—प्रेति आ r, प्रेत्या hdm<sup>1</sup>bfk.—०श्विनानि च hm<sup>1</sup>r, ०श्विनान्यतः B.

<sup>a</sup> Cp. Sarvānukramāṇī: *tṛco 'ntyas tirindirasya pārśavyasya dānastutiḥ*.

48. 'Thou' (*tvam*: viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra*: viii. 12. 1) are six (12–17) addressed to Indra; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14<sup>ab</sup>) the god Vāstoṣpati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three<sup>a</sup> (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

०दितिः सुता  $hm^1r$ , ०दितिसुता B.—षड्या चतुर्थी सप्तम्या  $r^1r^4r^6$ , षड्यां चतुर्थी सप्तम्या  $hd$ , षड्या चतुर्थीसप्तम्योर्  $m^1$ , षड्यां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in  $m^1bfk$ , not in  $hd$ .

<sup>a</sup> The Sarvānukramaṇī does not specify these three stanzas.

### 11. RV. viii. 19: praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agni*), Sun (*sūrya*), Wind (*anila*)<sup>a</sup> are (respectively) praised in successive verses (*pac-chaḥ*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पक्ष्स्व<sup>०</sup> A, पच्छोस्याम्  $r$ , षष्ठास्योम्  $f$ , षष्ठासोम्  $k$ , षष्ठास्योम्  $b$ .—०मित्राणां  $Am^1$  ०मित्रास्तु  $r^2r^5$ , ०मित्रास्तं  $bfk$ .—प्रगाथो  $Am^1$ , प्रगाथे B.—इति सुतिः  $r$ , इति सुताः B, इति सुता  $hdm^1$ , इति तदा  $r^3$ .

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 18 : *parā* (9) *agnisūryānilānām*.

51. <sup>a</sup> in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens<sup>b</sup> and three herds of seventy (*saptatīḥ*) cows,

सुतो  $hdr$ , सुति  $bfk$ .—सप्ततीः  $br$ , सप्तमी  $fk$ , सप्ततिः  $m^1$ , सप्तयः  $n$ .—51<sup>cd</sup>-57<sup>ab</sup> are not found in A, but in B and  $m^1$  only.

<sup>a</sup> The following six and a half ślokas (51-57<sup>ab</sup>) are quoted in the Nītimajjarī on RV. viii. 19. 37. <sup>b</sup> Cp. RV. viii. 19. 36 : *adāt . . pañcāśatam trasadasyur vudhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)<sup>a</sup>.

अश्वोद्गाणां  $m^1fkrn$ , अश्वोराद्गाणा  $b$ .—तथैवासी  $m^1$ , तथैवासी  $b$ , तथैवासो  $fkn$ , उरभ्राणां  $r$ .—वृषभं  $fkr$ , वर्षभं  $b$ , विविधं  $m^1$ .—श्यावं  $m^1n(m)$ , शावं  $n$ , शावं  $u(h)$ , शावं  $bfr$ , शावं  $k$ .—अयेसरं  $m^1frn(a)$ , अयेशरं  $kr^2$ , अयेचरं  $b$ , आसेसरं  $n$ .—पतिम्  $r$ , प्रति  $m^1fkr^2n$ , पथि  $b$ .

<sup>a</sup> See RV. viii. 19. 37: *tiṣṭhām saptaśatāṃ śyāvāḥ prajānāṃ . . diyānām patih*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

०शंस च m<sup>1</sup>bfn, ०शंस ह r.—शक्रं च all MSS. r and n (cp. v. 137).—शचीपतिः m<sup>1</sup>bfr, पुरंदरः n (cp. v. 137<sup>d</sup>).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens<sup>a</sup> of the race of Kakutstha<sup>b</sup>,

तमृषिर् br, तमृषिम् fm<sup>1</sup>, तमृषीम् k.—काकुत्स्थ rn, काकुस्थ b, काकुत्स्थः k, काकुः सुत्स्थः f.—कन्याः पञ्चाशद् frn, कन्याः पंचाशद् b, पंच कन्याशद् k.—रमये bfrn(h), रमयेत् m<sup>1</sup>, रमय n.—54<sup>cd</sup>, 55 omitted in r<sup>7</sup>.—The end of the *varga* is here marked by ११ in bfk.

<sup>a</sup> This most probably refers to the *pañcāśatā vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. <sup>b</sup> This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

## 12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure<sup>a</sup>, the lotus treasure<sup>b</sup> always remaining in my house.

यौवनं m<sup>1</sup>bfr, युगपत् r<sup>5</sup>.—मद्गृहेष्व° m<sup>1</sup>r, मद्गृहेष्व° n, मृगृहेष्व° fk, मृष्व° b.

<sup>a</sup> Prosperity departs with its disappearance: cp. *Pañcatantra*, ii. 10; *Indische Sprüche*, 3950. <sup>b</sup> That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m<sup>1</sup>frn, प्रसादान् bk.—०कर्मासौ m<sup>1</sup>bfr, ०कर्मा तु n.—कुर्वीत m<sup>1</sup>bn, कवीत fk, करोतु r.—०वाटीं च m<sup>1</sup>kn, ०वाटां च f, ०वाटी च b, ०वाटीश्च r.—सुरद्रुमैः r, सुरद्रुमैः b, सुरद्रुमे fk, सुरद्रुमाः m<sup>1</sup>.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come, hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam* : viii. 21), is addressed to Indra.

•सर्धासां m<sup>1</sup>bn, •सर्धासां f, •सासर्धासां k, •सर्धायां r.—•द्रमुत्तरम् Am<sup>1</sup>, •द्रमतः परम् B.

58, 59. When<sup>a</sup> Sobhari, son of Kaṇva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving<sup>b</sup>.

सोमरेक्षेव Am<sup>1</sup>, सोमरेक्षेव B.—यवान् जघ्रुर् m<sup>1</sup>r, यवा जघ्रुर् hd, यवां चघ्रुर् bfk.—59. •नुष्टाव इन्द्रं r, •नुष्टाविन्द्रं hd bfk.—आखवः Bn, आखुं च Am<sup>1</sup>.—59<sup>cd</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १२ in bfk.

<sup>a</sup> 58<sup>cd</sup>–62<sup>c</sup> are quoted in the Nītimañjarī on RV. viii. 21. 18. <sup>b</sup> 59<sup>cd</sup> seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramaṇī : *antye dvṛce*).

### 13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows<sup>a</sup>

संसुतो hm<sup>1</sup>r<sup>3</sup>fk<sup>2</sup>r<sup>2</sup>i<sup>5</sup>r<sup>7</sup>, स सुतो r.—चित्र ऋषये तु गवां ददौ hm<sup>1</sup>r, चित्रो यद्ददौ तद् वृचेन ह r<sup>5</sup>r<sup>7</sup>n, चित्रो ददौ गा ऋचृचेरिह b, चित्रो दादौ गात्र च्चृचृचेरिह fk (चुचृ° k).

<sup>a</sup> The wording of the Sarvānukramaṇī, *antye dvṛce citrasya dānastutiḥ*, would seem to favour the reading of B (*citro yad dadau tad dvṛcena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,



सहस्रं वै hbr, सहस्रं तु n.—निजयाह m<sup>1</sup>, विजयाह hd, निर्जयाह brn.—चोवाच hdm<sup>1</sup>r, प्रोवाच br<sup>5</sup>n.—ऋषेः hdr, ऋषे m<sup>1</sup>b, ऋचि n, चि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables चि सुति (sic). c

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (o *tyam* : viii. 22) (he praised) the Aśvins<sup>a</sup>.

समुत्पन्नो Am<sup>1</sup>, समुद्भूतो Bn.—देवता b, देवताः n, देवनाः f, देवानाः k, देवतां r, देवतो hd (doubtless due to the preceding उपन्नो), देवं नो r<sup>3</sup>, देवनो m<sup>1</sup>.—Instead of 62<sup>d</sup> and 63<sup>ab</sup> as given in the text (according to hdm<sup>1</sup>r bfk), r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> read:

(सुत्वा) चित्रं सूक्तैः परैस्त्रिभिः ।

अश्विनावपिमिद्धं चाभितुष्टाव देवताः ॥

hd, but not m<sup>1</sup>, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62<sup>b</sup> (देवता स्तोतुमर्हसि).

<sup>a</sup> With 62<sup>d</sup> and 63<sup>a</sup> cp. Sarvānukramaṇī : o *tyam āśvinam* . . . *īḷiṣva* . . . *āgneyam*.

63. The (hymn) 'Laud thou' (*īḷiṣva* : viii. 23) is addressed to Agni, and the next one 'O friends' (*sakhāyah* : viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (*yathā varo suśāmanḥ* : viii. 24. 28-30), is addressed to Dawn<sup>a</sup>.

यथा वरो सुषाम्ण hdbfk (चरो fk), यथा वरः सुसान्ने r.

<sup>a</sup> The Sarvānukramaṇī says nothing about this triplet being addressed to Uṣas, but states that it is a *dānastuti* of Varu Saṣāmanḥ, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala : Uṣas and Indra and Soma, Agni, Sūrya, Bṛhaspati<sup>a</sup>,

अष्टौ तु hm<sup>1</sup>r, अष्टौ च b, अष्टा च fk.—सहितास्वेता hm<sup>1</sup>bfk, सहिता एता r.—वलम् bk, बलम् fr, वशम् hdm<sup>1</sup>.—सोमश्चाग्निः hdbfk, सोमश्चाथाग्निः r (cp. r in vi. 33).

<sup>a</sup> This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (*tā vām* : viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve<sup>a</sup>

The end of the *varga* is here marked by १३ in m<sup>1</sup>b<sup>1</sup>fk, not in hd.

<sup>a</sup> According to the Sarvānukramaṇī only 10-12 (not 10-21) are addressed to the All-gods. \*

**14. Deities of RV. viii. 26-31. viii. 29 is prthak-karma-stuti.**

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣaṇyāyana' (*ṛjram ukṣaṇyāyane*: viii. 25. 22-24)<sup>a</sup>.

वरू hm<sup>1</sup>r, चतू b, चक्र fk.—यज्ञादाद् hm<sup>1</sup>r, यद्दाद् b, यद्दा (षये) f, यद्दा (चये) k.—After 66<sup>ab</sup> r adds (apparently from r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) the line:

इन्द्रो वेत्येतयर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in hdm<sup>1</sup>b<sup>1</sup>fk nor in r<sup>2</sup>r<sup>3</sup>r<sup>5</sup>, and which R already has (with slight variations) as 59<sup>cd</sup>. The line in that place is found in B and m<sup>1</sup> only (see note <sup>b</sup> on vi. 59).—कीर्तितं तु तृचे (त्वस्मिन्) hm<sup>1</sup>r, कीर्त्तन तत्त्रिचे fk, कीर्त्तित्तद्विचे b.—त्वस्मिन् hm<sup>1</sup>b<sup>1</sup>fk, तस्मिन् r.—ऋजमुक्त्वायने hdr, ऋजमुख्य - णोयने f, ऋजमुख्य - - णोयने k, ऋजमुख्यणोयने b.

<sup>a</sup> The pratika must be read with vyūha, *ṛjram ukṣaṇī āyane*, on account of the metre.—The Sarvānukramaṇī makes no mention of a *dānastuti* here.

B 67. (What) the Aśvins, being pleased, bestowed on Suśāman, is told here <sup>a</sup>: (viz.)

'Of you two' (*yuvoh*: viii. 26) is addressed to the Aśvins: 'Do thou yoke <sup>b</sup>' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तदिहोक्तं br, तदिहोक्तं fk, ताविहोक्तं m<sup>1</sup>.—सुषामणि f, सुवामणि b, सुसामनि r.—67<sup>ab</sup> is not found in A, but in B and m<sup>1</sup> only.—युवोर्युक्त्वा r, युवोर्युक्त्वा fk, युवोर्युक्त्वा bm<sup>1</sup>, युवोर्युक्त्वा hd (the fuller pratika of viii. 26. 1).—वायव्या उत्तरासु याः hdm<sup>1</sup>r, वायव्या उत्तरौ तृचौ bf, वायव्यावुत्तरौ तृचौ k.

<sup>a</sup> This must refer to the following hymn: Suśāman is mentioned in the second stanza.

<sup>b</sup> The pratika *yukṣva* is necessary in A, as there would be no clue to the stanzas meant: cp. Sarvānukramaṇī *viṃśatyādya vāyavyāḥ*. The reading of B, *uttarau tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarṇā<sup>a</sup> obtained as a son from Vivasvat<sup>b</sup>, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe*: viii. 27).

सवर्णा bfrs, सरणू hdm<sup>1</sup>.—मनुर्नाम all MSS., r (s, v.r.), मनुं नाम<sup>1</sup>s.—The text of 68<sup>cd</sup> follows the reading of hdm<sup>1</sup>r bfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is: वैश्वदेवानि सूक्तानि जगादागिरिति स्वयम्.

<sup>a</sup> I have followed B in reading *savarṇā*, as this is supported by Śaḍguruśiṣya, p. 139: *manur nāma vivasvataḥ savarṇāyām saranyūchāyāyām jātaḥ*; the metronymic, too, of Manu is *savarṇi*. Cp. BD. vii. 1. <sup>b</sup> 68<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten dvipadās with characteristic marks (*liṅgataḥ*); for in them the deities are praised, each separately, by their activities<sup>a</sup>.

वेता hm<sup>1</sup>r<sup>3</sup>B, त्वस्मिन् r.—ह्यासु कर्मभिः hm<sup>1</sup>r bfk, ह्यासां नवभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karmā-stuti*). Such a (hymn) is addressed to the All-gods.

यच्च तच्च hm<sup>1</sup>bfk, यच्च यच्च r.—70<sup>cd</sup> follows the reading of Am<sup>1</sup>; the reading of B is: पृथक्कर्मस्तुतीयुक्तं तद्विद्याद्वैश्वदेवतम्.—The end of the *varga* is here marked by १४ in bfk, not in hd.

#### 15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris<sup>a</sup>. And in connexion with the institutor of the sacrifice (in) 'Who' (*yach*: viii. 31) the sacrifice (*ijyā*)<sup>b</sup> is here praised.

मैत्रावरुण्यृग् bfr, मैत्रावरुणी त्वृग् hdm<sup>1</sup>.—दशम्यश्चिसंस्तवः m<sup>1</sup>, दशम्याश्च संस्तवः h, दशम्याश्च संस्तवः d, दशमी मिचसंस्तवः b, दशमी मिचसंस्तवा r, दशमी संस्तवः fk.—

०प्रसङ्गाच्च hm<sup>1</sup>r, ०प्रसङ्गात्तु b, ०प्रसंगा तु fk.—य इत्यत्र त्रयी सुता hdm<sup>1</sup>, यजिरेवात्र संसुता r, यजे वाच प्रकीर्तिता b, यज्ञे पात्र प्रकीर्त्तिता fk.

<sup>a</sup> The dōities in the text of RV. viii. 29. 10 are in the plural: according to Sāyana's comment they are the Atris. The readings *mitra* and *āsvi* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. <sup>b</sup> The conjecture '*ya*' *ijyāatra* is supported by the Sarvānukramanī, which describes the hymn thus: *yo yajāti . . atra ijyāstavo yajamānaprasaṃsū ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti* : viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān* : 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu* : 15-18).

यजताम् br, यज्ञानाम् m<sup>1</sup>fk.—यज्वा r, यज्वाम् b, यद्वा m<sup>1</sup>, यज्ञा f, युद्वा k.—मत्त्विति r, मज्जिति b, मच्चिति fk, यद्व्रिति m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

B 74. The five stanzas 'The couple who' (*yā dāmpatī* : viii. 31. 5-9) are (in praise) of husband and wife<sup>a</sup> as sacrificers. 'Hither protection' (*ā śarma* : 10) is a prayer. The two following 'May hither come' (*aitu* : 11, 12) are addressed to Pūṣan<sup>b</sup>; while (in) 'Since' (*yathā* : 13) Mitra, Aryaman,

यज्वनोर् br, यज्विशर् fk, यद्वाशीर् m<sup>1</sup>.—या दंपती ऋचः m<sup>1</sup>, या दंपतीवृचः br, या दंपती चः f, या दंपती तृचः k.—आ शर्माशीरैतु r, आ शर्मासीरपि तु b, आ शर्माशीरपां m<sup>1</sup>, अर्थशर्मासिरपो fk (०वी k).—पीष्णी परे b, पीष्णी परि m<sup>1</sup>f, पीष्णी परि k.—मित्रोऽर्यमा b f k m<sup>1</sup>, मित्रार्यमा r.—यथा b f k r, तथा m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> Cp. Sarvānukramanī, *yā ityādi pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī ṛcaḥ*. <sup>b</sup> Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim* : 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*pra kṛtāni* : viii. 32-34), are addressed to Indra.

सुतास्त्वच m<sup>1</sup>b f k, सुतस्त्वच r.—75<sup>ab</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

## 16. Indra and Vyāṃsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah* : viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman<sup>a</sup>; for the chastiser of Pāka (Indra) made love to that Dānava maiden<sup>b</sup>,

अध इत्यत्र r, अध्य इत्यत्र b, अध्यय इत्यत्र fk, अथ इत्याह hdm<sup>1</sup>.—कन्या तं bkr, कन्यां तं f, तस्यां तु hdm<sup>1</sup>.—स्त्रीलिङ्गेनेन्द्रमब्रवीत् hdm<sup>1</sup> br, स्त्रालिंगतं । इत्तमब्रवीत् f, स्त्रालिंगतो ब्रह्मब्रवीत् k.

<sup>a</sup> That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sāyaṇa on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Plāyogi when he was a woman (cp. above, vi. 41). <sup>b</sup> And had assumed the disguise of a woman because Vyāṃsa was his enemy.

77. the eldest sister of Vyāṃsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)<sup>a</sup>. 'By Agni' (*agninā* : viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

व्यंसस्य r<sup>2</sup>r<sup>7</sup>, प्युसस्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, व्यंसस्य b, व्यंस्य f, व्यसस्य k, पुंसस्य hdm<sup>1</sup>r<sup>3</sup>.—तस्यैव hm<sup>1</sup> br, तस्य व f, तस्यैवं k, तथैव d.—युवकाम्यया hdm<sup>1</sup>r<sup>3</sup>fk r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, युवकाम्यया b, बधकाम्यया r(=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>).—परे ततः hdm<sup>1</sup>r, ततः परे bfk (cp. vi. 25 and 79).

<sup>a</sup> The reading of r, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyāṃsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyāṃsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām* : viii. 42. 4-6) is addressed to the Aśvins.

ऐन्द्राग्रं (परम) Am<sup>1</sup>, ऐन्द्राग्रत् b, ऐन्द्राग्न्यात् fkr.—ऐन्द्राग्रं Am<sup>1</sup>, ऐन्द्राग्रद् b, ऐन्द्राग्न्याद् fkr.—वारुणे m<sup>1</sup>b fkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वारुणं hdr<sup>3</sup>.

79. The two hymns, 'These' (*ime* : viii. 43), 'With fuel' (*sam-* : viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇita Prthuśravas gave to Vaśa Aśvya<sup>a</sup>

इमे समायेये hdm<sup>1</sup> b f k r, इमे तु चायेये r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—एन्द्रे ततः परे B, ऐन्द्रेति चोत्तरे Am<sup>1</sup>.—वशायाश्चाय ष s, वशायाश्चाय hdm<sup>1</sup> r, वशायाश्चाय b f, वसायाश्चाय k.

<sup>a</sup> 79<sup>cd</sup> and 80<sup>ab</sup> are quoted by Śaṅguruśiṣya on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two pragātha couplets 'Hither to our' (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा° hm<sup>1</sup> r, स एत्येवमा° ष s, श्येत्येवमा° b, श्येत्येचमा° f, स येत्येचमा° k.—०दिभिः Am<sup>1</sup> ष s, ०दिना B.—The end of the *varga* is here marked by १६ in m<sup>1</sup> b f k, not in h d.

#### 17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunitho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yah krntat*: viii. 45. 30).

मुनीथो घ r, मुनीथो च m<sup>1</sup> b f k.—द्विचत्वारिंशकात् br, द्विचत्वारिंशका f k, ०रिंशके m<sup>1</sup>.—82. गिरिं निष्ठत्य m<sup>1</sup> r, गिरिं निष्ठत्य b, गिरिं नि - f, गिरिं नि - - k.—वज्रेण m<sup>1</sup> r, वज्रेण b f k.—हताः r, हता b f k, हताम् m<sup>1</sup>.—ऋषिस्तु स्वयम् r, ऋषिस्तु स्वयम् b, ऋषिस्तु स्वयम् f k, ऋषिस्तु न्ययम् m<sup>1</sup>.—81, 82 are not found in A, but in B and m<sup>1</sup> only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)<sup>a</sup>. 'Of the sweet' (*svādoh*: viii. 48) is traditionally held to be addressed to Soma.

०दित्यदेवते hdm<sup>1</sup>, ०दित्यदेवते f b r, ०दित्यदेवता k.—खादोरित स्मृतम् hm<sup>1</sup> r, खादोरभचितम् f k, खादोरभचित b.

<sup>a</sup> The Sarvānukramanī has borrowed the words *antyāh pañcoṣase* 'pi.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra<sup>a</sup>; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराण्यष्टौ तु  $Am^1$ , पराणि चाष्टौ B.—तिग्मतेजसाम्  $hm^1r$ , तिग्मचेतसाम् b, तन्म-  
तेजसा f, तिग्मतेजसा k.—ऐन्द्राण्यत्र  $hdm^1$ , ऐन्द्राण्यति b, ऐन्द्राण्यभि  $kr$ , ऐन्द्राण्यभि f.—  
बहुदेवतः  $hdm^1bfk$ , बहुदेवतः r.

<sup>a</sup> In the reading *aindrāṇy abhi*, the latter word is of course the pratika of the first Vāḷakhilya hymn (viii. 49). Cp. below, 86, note <sup>a</sup>.

85. The last stanza, 'Agni has appeared' (*acety agniḥ* : viii. 56. 5), is to Agni ; the last verse (*pada*)<sup>a</sup> sang of Sūrya (viii. 56. 5<sup>d</sup>). Whatever wealth Praskaṇva gave to Pṛṣadhra,

ऋगन्त्यामेरं  $hm^1r$ , न्यामेर्यं b, न्यामेर्यं  $fk$ .—सूर्यमन्त्रं पदं  $r^5r^7$ , मयमन्त्रं पदं b,  
सूर्यमन्त्रं पदां f, सूर्यमन्त्रपदां k, सूर्यमन्त्रपदा  $hm^1r$ .—In  $r^1r^3(?)r^4r^6$  85<sup>ab</sup> reads : अन्वे-  
त्यमिरिति त्वस्यास्ततोऽग्निः सूर्य एव तु.—पृषध्रश्च  $hm^1r$ , पृषध्रश्च b, पृषधुश्च f, पृषधुश्च k,  
पृषध्रश्च  $r^5$  (on the corruption of स्त्र to श्च and श्चु ep. i. 92 ; iii. 6).—यदसु  $fr$ , यत् वसु  
k, चदसुर् b, यदसु  $m^1$ , यदसु  $hd$ . — The end of the *varga* is here marked by १७ in  
 $m^1bfk$ , not in  $hd$ .

<sup>a</sup> Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, how-  
ever, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

### 18. Deities of RV. viii. 60–67.

86. all that is here praised with the two hymns 'Great indeed' (*bhārīt* : viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)<sup>a</sup> there follow here six addressed to Indra (beginning) 'Both' (*ubhayam* : viii. 61–66).

Bhāguri says that the stanza 'The giver to me' (*dātā me* : viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods ;

तद्भूरीदिति  $m^1br$ , तद्भूरीति  $fk$ , भूरीदिति तु  $hd$ .—त्विह संस्तुतम्  $Am^1$ , परिकीर्ति-  
तम् B.—86<sup>ab</sup> is not found in  $bfr^2r^5$ .—निपातमाह  $hm^1r$ , निपातानाह  $fkr^2$ , निपा-  
तेनेह  $r^5r^7$ , निपातानेहद् b.

<sup>a</sup> It is to be noted that the BD. makes no mention of the last Vāḷakhilya hymns (viii. 57–59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1–14) only contains the first eight (viii. 49–56), introduced with the words : *bālakhilyāḥ pare'sṭau* (ii. 19) : 'in the following (adhyāya) the eight Vāḷakhilya hymns (are given).'—

The eleventh Vākhilya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparna hymns.—Only two of the MSS. of the Sarvānukramaṇī used by me notice the Vākhilya hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10-12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu* : viii. 67), has the Ādityas as its divinities.

अचं यास्कसृचं त्वेतं hdm<sup>1</sup> r<sup>3</sup>, तृचे यास्कसृचं त्वेतं r, यास्को ऽस्ते ऽर्धं तृचं चैनं r<sup>5</sup>, यास्को ऽस्ते चै तृचं चैनं b, यास्को चै तृचं चैनं fk (चिचं k).—त्यान्वित्यत्र r, त्यान्वित्यत्र hdm<sup>1</sup>, त्यानित्यत्र b, त्यानित्यं तु k, त्यानिं तत्र f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon<sup>a</sup> the dry land out of the water.

मीनान् m<sup>1</sup> r, मीनां bfk.—जालं m<sup>1</sup> r, जाले k, जलं b.—बद्धोदक्षिपन् r, बद्धा चाक्षिपन् m<sup>1</sup>, बद्धा चाक्षिपन् f, बद्धा चाक्षिपन् k, बाद्धादक्षिपन् b.—88-90<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> *Udakṣipan* : cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरापातांस्तु ते मत्स्या k, शरापातांस्ते मत्स्या f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra* : viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta* : viii. 67. 10-12).

धीवराः fkr, वीवरा b, धीवरान् m<sup>1</sup>.—बुद्धयं मा वो br, बुद्धयं मा वो f, बुद्धयं मा वो k, बुधभावो m<sup>1</sup>.—भूतं bfk, भूः m<sup>1</sup>.—स्वर्गं r, स्वर्गं च m<sup>1</sup>, स्वर्गे fk, सर्गं b.—तवेषां hdm<sup>1</sup>, चैवेषां br, चैवेषां fk.—The end of the *varga* is here marked by १८ in bfk, not in hd.



## 19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. 'Hither the<sup>s</sup> as a car' (*ā tvā ratham* : viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā ṣat* : viii. 68. 14)<sup>a</sup> praises the seasons<sup>b</sup>.

अभिसंबन्धाद् hdr<sup>3</sup>, आप्तिसंबन्धाद् m<sup>1</sup>, अतिसंबन्धाद् r<sup>1</sup>r<sup>6</sup>, इति संबन्धाद् r<sup>4</sup>, अभि-  
संबन्धा f, अभिसंबन्धा k, [मातृत्वा omitted] दर्भिसंबन्धा b, गर्भसंबन्धात् r. — सूयेतेषां r,  
सूयेतेषां hd, सूयेतेषां m<sup>1</sup>, सुवत्येनां r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सुवत्येजा b, सुवत्योजा fk. — सौत्यृतून् hm<sup>1</sup>r,  
सौत्यार्चम् b, सौत्यार्चम् fk.

<sup>a</sup> *Upa mā itṣ ṣat* owing to the metre for *upa mā ṣat iti*. <sup>b</sup> The Sarvānukramaṇī says nothing of the Ṛtus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19). Śaṅguruśiṣya explains the discrepancy as due to the Devatānukramaṇī (quoted by him, p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91<sup>cd</sup> and 92<sup>ab</sup> (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Ṛkṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11<sup>ab</sup>) of the couplet 'He has drunk' (*apāt* : viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11<sup>cd</sup>, 12) has Varuṇa as its divinity. 'Thou' (*tvam* : viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

अर्चाश्वमेधयोरत्र hd (अश्वाश्वमेधयोरत्र S), आर्चाश्वमेधयोरत्र m<sup>1</sup>r, आर्चपत्य-  
श्वमेधाय b, आर्चपत्यश्वमेधाय f. — पराः hdm<sup>1</sup>bs, परा fkr. — अपादिन्द्रस्य hm<sup>1</sup>r,  
अपादिन्द्रस्य bfk. — 93. शेषो वरुणदेवतः hdbfk, शेषो वरुणदेवतः r<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, शेषा  
वरुणदेवताः r. — सूक्तमुत्तरे Am<sup>1</sup>, सूक्तमुत्तरे b, सूक्तमत्तरे f, सूक्ते उत्तरे r.

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut* : viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśaḥ* : viii. 74, 75), are addressed to Agni.

पयःपश्वोषधीनां च hm<sup>1</sup>r, ंधीनां वा bfk r<sup>2</sup>r<sup>5</sup>. — 94<sup>b</sup> = iii. 76<sup>d</sup>; iv. 18<sup>b</sup>; v. 87<sup>b</sup>; viii. 62<sup>d</sup>.

95. With the two stanzas 'I' (*aham* : viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan<sup>a</sup>

95<sup>cd</sup> and 96<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> 95<sup>cd</sup> was probably known to the author of the Sarvānukramaṇī: cp. *antyās tisraḥ* . . . *śrutarvaṇo dānastutiḥ*.

## 20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)<sup>a</sup>.

With the following (stanza he praises) the Paruṣṇī<sup>b</sup> (viii. 74. 15); Indra with the three hymns, ‘Now this’ (*imaṃ nu*: viii. 76–78).

आत्मादाना° b f k r, आत्मदाना° m<sup>1</sup>.—परया परुष्णीमिन्द्रं Am<sup>1</sup> b, परया परुष्णी-  
धिमिन्द्रं f, परया मारुधीमिन्द्रं k, परुष्णीं परया चेन्द्रं r.—त्विति r, त्विति h d b f k.

<sup>a</sup> This line considered in connexion with the next seems very redundant and is probably a later addition.

<sup>b</sup> The Sarvānukramaṇī makes no mention of the Paruṣṇī here.

97. ‘This active’ (*ayaṃ kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) ‘Truly not’ (*nahī*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza ‘He has exalted’ (*avivṛdhat*: 10) is addressed to the All-gods.

अयं ह्यतुरिदं सौम्यं h m<sup>1</sup> b, अतुरिरं सौम्यं f, अतुरिरं सौम्यं k, सौम्यस्य स्वयमित्यस्य r.—चीळेन्द्राणि पराख्यतः h m<sup>1</sup> b, पराख्येन्द्राणि यानि तु r.—वैश्वदेव्युगवीवृधत् h d r, वैश्वदेव्युगवीवृधत् m<sup>1</sup>, वैश्वदेवस्युगवीवृत् b, वैश्वदेवे स्युगवीवृधत् f, वैश्वदेवेन स्युगवी-  
विधत् k.

98. ‘Of the gods’ (*devānām*: viii. 83) is to the Gods; the next, ‘The dearest’ (*preṣṭham*: viii. 84), is addressed to Agni. ‘Hither to my’ (*ā me*: viii. 85–87) are three addressed to the Aśvins, and ‘Him’ (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमापेयमुत्तरम् h m<sup>1</sup> r b f k, आपेयं तु ततः परम् r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—The text of 98<sup>cd</sup> follows the reading of Am<sup>1</sup>; the reading of B, चीष्वाश्विनानि सूक्तानि आ म ऐन्द्राणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean ‘so,’ ‘similarly’ (that is, ‘three’=तथा in B).—The end of the *varga* is here marked by २० in bfk, not in h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokaś. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

## 21. Story of Apālā.

99. <sup>a</sup> There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

खग्दोषिणी hdr, खग्दूषिणी b, खाग्दोषिणी fk.—दृष्ट्वा hrhfk, दृष्ट्वा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The following passage (99-106) is quoted in the Nītimañjarī on RV. viii. 91. 7 and Ṣaḍguruśiṣya on RV. viii. 91 (pp. 142 f.): see BD. vol. i, p. 135. Cp. Sāyaṇa in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Sātyāyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.<sup>2</sup> vol. iii, pp. 33-38, where extracts from the BD., Ṣaḍguruśiṣya and the Nītimañjarī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामये जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धं तु सायगात् s.—100<sup>cd</sup> comes after 103<sup>ab</sup> in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāh*: viii. 91. 1).

कथितस्ततः m<sup>1</sup>fn, कथित सुतः bk, कथितः सुतः r.—This śloka is not found in A or s, but in B and n; 101<sup>cd</sup> is in m<sup>1</sup> also.

102. She pressed Soma in her mouth;

B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asaṇ ya eṣi*: viii. 91. 2);

and Indra drank it from her mouth,

सा सुषाव मुखे hdm<sup>1</sup>, सा सुषाव मुखात् r, सा सुषाव सुषात् bfk, सा सुषाव तथा n, सुषाव स्वमुखे s.—इन्द्रश्च m<sup>1</sup>bfkn<sup>s</sup>, इन्द्रस्तु A.—102<sup>bc</sup> are not found in A, but in B only. Ṣaḍguruśiṣya has two entirely different pādas in place of 102<sup>bc</sup>.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तद्वहात् hdr, स तद्वहात् m<sup>1</sup>, शतक्रतुः Bn.—जगादिनं तृचेन तु hm<sup>1</sup>r, जगादिनं

चिचेत सा b, सोममिन्द्रं तृचेव सा f, असौ ब्रूते वृचेन सा r<sup>5</sup>r<sup>7</sup>, कुरु तात चिकीर्षितम् n. Śaṅguruśiṣya has these two lines in the following considerably modified form:

• निरगात्स क्वचित्पूर्वं भक्षयित्वा गृहान्मनेः ।  
ऋग्मिः सुत्वा जगादेन्द्रं कुरु मा सुत्वचं त्विति ॥

The last pāda here is nearly the same as 104<sup>b</sup>.—The end of the *varga* is here marked by २९ in bfk, not in hd.

## 22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुत्वचम् hm<sup>1</sup>ns, सुत्वचां br, सुत्वचां f.—तेन m<sup>1</sup>bfr, तस्ये n.—104<sup>cd</sup> is not found in A or s, but in Bm<sup>1</sup>n only.—Śaṅguruśiṣya omits 104<sup>a</sup> also, but has 104<sup>b</sup> in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipyā*) her through the carriage aperture (between the body) of the car and the yoke<sup>a</sup>, drew her forth three times. Then she became fair-skinned.

रथक्छिद्रेण ताम् all MSS., r and n(hm), रथक्छिद्रे गताम् s, रथे अद्रिणा ताम् n.—  
सुत्वक् सा तु ततोऽभवत् hm<sup>1</sup>rs, ततः सा सुत्वचाभवत् bfr<sup>5</sup>r<sup>7</sup>n.

<sup>a</sup> Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*krkalūsa*).

106<sup>ab</sup> follows the reading of Am<sup>1</sup>; the reading of Bn is:

तस्यां त्वचि व्यपेतायां सर्वस्यां शल्यकोऽभवत् । (सर्वं bfn, पूर्वं r)

The reading of A is favoured by that of Śaṅguruśiṣya:

तस्याः पूर्वहता या त्वग्जातिः सा शल्यकोऽभवत् ।

107. Yaska and Bhāguri call this hymn a story<sup>a</sup> (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā*: viii. 91) a (hymn) addressed to Indra<sup>b</sup>, as well as the two which come next (beginning) 'As one who drinks' (*pāntam*: viii. 92, 93).

इतिहासमिदं Am<sup>1</sup>, इतिहासमिमं B.—यास्वमागुरी Am<sup>1</sup> (०री hd, ०रिः m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>), यास्वमाठरी r, यास्वमातरौ bfk, यास्वगालवी r<sup>5</sup>r<sup>7</sup>.—लैङ्गं पान्तमित्युत्तरे च ये hm<sup>1</sup>r<sup>1</sup>, सूक्ते पान्तमैन्द्रे ततः परे bfk r.

<sup>a</sup> Cp. Vedische Studien, i, p. 292 f. <sup>b</sup> The Sarvānukramaṇī combines the two statements in describing the hymn as an *itihāsa aindrah*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the Aitareya (Brāhmaṇa)<sup>a</sup> to be addressed to the Ṛbhus; for on the third Chandoma (day)<sup>b</sup> this hymn is chanted (*śasyate*) as one addressed to the Ṛbhus<sup>c</sup>.

त्वार्भवी m<sup>1</sup>b, त्वार्भववी f, चार्भवी r.—उत्तरस्येतिरेयके br, इन्द्र इत्येतिरेयके m<sup>1</sup>, (प्रोक्ता) त्तस्येतिरेयके f.—छान्दोगिके r(m<sup>1</sup>?), कंदोगिके b, कंदोमिके f, वृंदोमिके k.—This śloka is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २२ in bfk.

<sup>a</sup> AB. v. 21. 12; cp. Sarvānukramaṇī: *antyaindrārbbhavi*. <sup>b</sup> See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhtlingk accepts the reading *chāndogika* here=Chāndogya Brāhmaṇa. <sup>c</sup> Cp. BD. v. 175.

### 23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*gauḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95-100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

<sup>a</sup> Soma, oppressed by fear of Vṛtra, fled from the gods;

आ लै° br, ह्या लै° Am<sup>1</sup>fk.—इतिहासं fkr, इतिहास्य b.—109<sup>c d</sup> is not found in Am<sup>1</sup>, but in B only.—अपक्रम्य तु Am<sup>1</sup>s, अपचक्राम B.

<sup>a</sup> The following passage (109<sup>e f</sup>-115) is quoted by Sāyaṇa on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.<sup>2</sup> vol. iii, p. 39 f. See Vedische Studien, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13-15.

110. and he betook himself to a river named Aṃsumatī<sup>a</sup> in (the country of) the Kurus. Him approached, with Brhaspati only<sup>b</sup>, the slayer of Vṛtra<sup>c</sup>,

नाम्ना hdm<sup>1</sup> bfk, नामा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>n, (०ती०) नाम्नीम् r, नाम s.—०भ्यतिष्ठत् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>s, ०भ्यातिष्ठन् b, ०भ्यत्तिष्ठत् f, ०व्यतिष्ठत् r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, न्यतिष्ठत् n.—कुरुन् r<sup>2</sup>r<sup>5</sup>ns, कुन्तन् b, कुत्त f, गुरुन् Am<sup>1</sup>.—०केन अययाद् r, ०केनायभयाद् hdm<sup>1</sup>, ०केनान्वयाद् b, ०केनास्वया f, वृचान्वयाद् r<sup>5</sup>r<sup>7</sup>, सोऽभयाद् s, सोऽभयाद् n.

<sup>a</sup> Cp. RV. viii. 96. 13: *ava drapso amśumatīm atīṣṭhat*.

<sup>b</sup> Cp. viii. 96. 15:

*brhaspatinā yujendraḥ sasāhe*; cp. AB. vi. 36. 14: *brhaspatinaiva yujā*.

<sup>c</sup> This

śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight<sup>a</sup> in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योत्स्यमाणम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, योत्स्यमानं hdm<sup>1</sup>fks.—सुसंहष्टैः hrbfk, च संहष्टैः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तानायतः सोमः hdrb, तांनायतः सोम f, तानायतांत्सोमं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—व्यवस्थितः hdrbk, व्यवस्थितं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dṛṣṭvā tān āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Brhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Brhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Brhaspati spoke :

मन्वानो वृचमायान्तं hdm<sup>1</sup>rbfk, मन्वानं पुचमायान्तं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m<sup>1</sup>r, सोमेहि hdfb, सोमैसहि k, सोम मेहि r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, सोम मेहि s.—113<sup>cd</sup> is not found in A, but in Bm<sup>1</sup> only.—अनर्थं kr, अन्यर्थं b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113<sup>cd</sup> is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m<sup>1</sup>, which almost invariably has the additional readings of B.

#### 24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A, ओजसैव m<sup>1</sup>s, ओजसैव b, नर्जसैव f.—देवानादाय A m<sup>1</sup>s, देवाना-  
यन्तं br, देवानातं f.

115. And having drunk (him) they slew in battle nine times  
ninety<sup>a</sup> demons. All this is related in the triplet 'Down' (*ava* :  
viii. 96. 13-15)<sup>b</sup>.

अव इत्यस्मिन्तृचे hdm<sup>1</sup>, अपि य तस्मिन्तृचे r<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, अप्यव द्रप्स इत्यस्मिन्तृचे s, अप्यव  
द्रप्सतृचे B.

<sup>a</sup> Cp. vi. 51 ; vii. 51. <sup>b</sup> 109<sup>cd</sup>-115 is translated in *Vedische Studien*, vol. iii, p. 50.

B 116. (The seer praises) Indra, and the Maruts, and also Br̥haspati<sup>a</sup> :  
for these are the deities of the triplet ; Śaunaka says that Indra  
alone (is the deity).

इन्द्रं च b f k m<sup>1</sup>.—बृहस्पतिम् b k m<sup>1</sup>, •पति f.—116<sup>ab</sup> is found in b f k m<sup>1</sup> only.—  
ह्येता h m<sup>1</sup>r<sup>3</sup>B, तस्य r.

<sup>a</sup> In connexion with the following line, 116<sup>ab</sup> seems necessary. Mitra makes no  
reference to it, though it must be in his B MSS. also. As the names are in the  
accusative in the MSS., I have assumed the ellipse of *stauti*, which has frequently to be  
supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Br̥hmaṇa)<sup>a</sup> it (the triplet) is said  
to be addressed to Indra-Br̥haspati.

With the triplet 'Here I' (*ayam* : viii. 100. 1-3) Nema, son of  
Bhṛgu, praised<sup>b</sup> Indra without seeing him<sup>c</sup>.

उक्तो m<sup>1</sup>b f k, उक्ता r.—117<sup>ab</sup> is found in B and m<sup>1</sup> only.—तृचेनेन्द्रम् h r b f k, तृचे-  
नेन्द्रम् dr<sup>5</sup>r<sup>7</sup>.—अपश्यन्तं h d m<sup>1</sup>b f, अपश्यन् तम् r<sup>5</sup>r<sup>7</sup>, अपश्यन्ति k, अदृश्यन्तम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> AB. vi. 36. 12. <sup>b</sup> *Tuṣṭāva* from 118<sup>a</sup>. <sup>c</sup> *Apasyans tam* is necessary  
because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am,  
behold me, seer<sup>a</sup>.'

B For Nema, being alone (*eka*) while praising (Indra), had also  
said, 'There is no Indra<sup>b</sup>.'

वृचेनायम् br, वृचेनाहम् m<sup>1</sup>f k, पराभ्यां तु hd.—अहं पश्य च मामृषे br, अहं पश्य च  
मामृषे m<sup>1</sup>, अहं पश्य च मा तृषे f, अयमस्मीति मामिति hd.—118<sup>cd</sup> is found in B and  
m<sup>1</sup> only.—सुवन्नेव r, सुवन्नेन b, सुवन्तेन m<sup>1</sup>, सुवन्तेन f k.—The end of the *varga* is here  
marked by २४ in b f k.

<sup>a</sup> Cp. RV. viii. 100. 4 : *ayam asmi jaritaḥ paśya māiḥa*.  
*ustīti nema u tva āha*.

<sup>b</sup> Cp. *ibid.*, 3 : *nendro*

## 25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself<sup>a</sup>.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)<sup>b</sup>

दर्शयन् fkr, दर्शयत् b.—119<sup>ab</sup> are found in B and m<sup>1</sup> only.—अषिंसं दृष्ट्वा hdm<sup>1</sup>, अषिंश्च दृष्ट्वा r, तं दृष्ट्वर्षिञ्च bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तं दृष्ट्वर्षिञ्च f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीतौ b.

<sup>a</sup> Though somewhat redundant 119<sup>ab</sup> is probably original, as it appears to have been known to the author of the Sarvānukramanī; cp. the statement there: *ayam iti dvṛcena indra ātmānam astaut*. <sup>b</sup> This and the further details (119<sup>cd</sup>–124<sup>ab</sup>) as to RV. viii. 100 are passed over in the Sarvānukramanī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hdm<sup>1</sup>rb, पानम् fk.—सौपर्णी hdm<sup>1</sup>r, सौवर्णी bfr<sup>2</sup>r<sup>5</sup>, सौवर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having<sup>a</sup> tormented these three worlds Vṛtra remained (unassailable) by reason of his fury.

०तथेमान् Δ, ०वृत्थेमान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०वृत्थेमां f, ०वृत्तोमां b, ०वृत्तेमां k, ०वृत्थेतान् s.—स्वया hdm<sup>1</sup>s, स्वयं r, त्वयं bf, त्वयं k.

<sup>a</sup> The following three śloka (121<sup>cd</sup>–124<sup>ab</sup>) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.<sup>2</sup> vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकञ्जन्तुम् hds, तं नाशकं हन्तुम् r, तन्नाशकं तु b, तन्नाशकं तुं fk.—हनिष्ये तिष्ठस्व विक्रम्याद्य Am<sup>1</sup>s, हनाव विक्रम्य तिष्ठस्वाद्य B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतस्त्रिव m<sup>1</sup>, उद्यतस्त्रिव hdm<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, उद्यतस्य तु bfrs, उद्यतस्य तु k.—123<sup>bc</sup> is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.



## 26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo*: viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak*: viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं Bs, सर्वं A.—अविष्णोक्तं सखेतृचि A, सखे विष्णविति तृचि B, सखे विष्णुविति तृचि f, सखे विष्णुर्विति तृचि b, विष्णविति सखे तृचि r, सखे विष्णो इति तृचा s.

125. and the three verses<sup>a</sup> of 'Forth' (*pra*: 5<sup>abc</sup>) are to Mitra<sup>b</sup>, Aryaman, and Varuṇa<sup>c</sup>, the fourth (5<sup>d</sup>) is to all the Ādityas: such is (here) the praise.

वा पादाश् r, पादश्च A, पादो (°र्य°) m<sup>1</sup>, पादस्त्व bfk.—चार्य° rhd, (च) अर्य° r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, (°दो) र्य° m<sup>1</sup>, (°त्व) अर्य° bfk.—चयश्चतुर्थः hdbk, चयश्चर्यः f, न यश्चतुर्थः r, यश्चतुर्थः m<sup>1</sup>.

<sup>a</sup> The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaḥ* is very forced: 'pra is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.'

<sup>b</sup> The dative *mitrāya* is probably used beside the genitives *aryamaṇaḥ* and *varuṇasya* because the stanza begins with *pra mitrāya*.

<sup>c</sup> According to the Sarvānukramāṇī, Mitra and Varuṇa only. The name of Aryaman occurs in 5<sup>d</sup>.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me*: 7, 8) is a couplet addressed to the Aśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light<sup>a</sup> of the sun and moon.

परा त्वादित्य° hm<sup>1</sup>r, पर्गादित्य° b, बरामादित्य° f.—सौर्य° m<sup>1</sup>, सौर्य (wrong sandhi for सौर्ये) hr<sup>3</sup>B, सौर्यौ (dual of सौरी) S, चोत्तरे (सौर्ये) r.—उषस्या b f S, उषस्या k, औषस्या r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, उषसा h d r<sup>3</sup>, सौर्ये (औषसी) r.—प्रभां वा r<sup>3</sup> b f r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, प्रभा वां h d, प्रभा वांश् k, प्रभा वाश् m<sup>1</sup> (सूर्यप्रभास्तुतिर्वा S).—चन्द्रसूर्ययोः hm<sup>1</sup>r<sup>3</sup>B, (औषसी) तृगियं परा r.

<sup>a</sup> Another instance of the elliptical use of the accusative (*prabhām*) governed by *stauti* to be supplied: cp. note on 116<sup>ab</sup>.

127. 'Generations truly' (*prajā ha*: 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā*: 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne bṛhat*:

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च आग्ने r, चाग्ने hdm<sup>1</sup>fk, चग्ने b.—128<sup>ed</sup> and 129 are not found in A or m<sup>1</sup>, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised<sup>a</sup>: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa<sup>b</sup> also.

व्याख्यातं r, व्याख्याता bfk.—The end of the *varga* is here marked by २६ in bfk.

<sup>a</sup> The Sarvānukramaṇī makes no reference to this alternative of B. <sup>b</sup> That is, in the Aitareya Āraṇyaka, ii. 1.

### Mandala ix.

#### 27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala<sup>a</sup>. (In the hymn) 'Kindled' (*samidhah*: ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna<sup>b</sup>.

नवमे त्विह मण्डले B, नवमे मण्डलर्षिभिः Am<sup>1</sup> (h<sup>1</sup>r<sup>3</sup>; °लेऽर्षिभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>).—°वदाप्र्यस्तु hm<sup>1</sup>r, °वदाप्रियः f, °वदाप्रियः bkr<sup>2</sup>.—°स्तुताः MSS., °स्तुतः r.

<sup>a</sup> Cp. Sarvānukramaṇī: *navamaṇḍalaṁ pāvamānaṁ saumyam*. <sup>b</sup> That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṁṣi*: ix. 66. 19-21), Agni is incidental (*nīpātabhāj*), while in the triplet 'Our protector' (*avitā nah*: ix. 67. 10-12) he (Pavamāna)<sup>a</sup> is praised together with Pūṣan.

<sup>a</sup> Pūṣan is directly mentioned in 10, indirectly as *kapardin* in 11, and *āghṛṇi* in 12; *ayam somaḥ pavate* occurs in 11, *ayam . . pavate* in 12; cp. Sarvānukramaṇī: *avitā naṣ tisraḥ pauṣṇyo vā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te*: ix. 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām*: 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr<sup>a</sup>.

सावित्री अग्निं<sup>r</sup>, सावित्र्यग्निं<sup>hm<sup>1</sup></sup>, सावित्र्याग्निं<sup>d</sup> (but the ā of °त्र्या° is obliterated with yellow pigment), सावित्र्याग्न्या° bfk. The Sarvānukramaṇī has सावित्र्यग्निसावित्री (also in Sāyaṇa's quotation), but °त्र्यग्निं° is probably a misprint, as my index has *āgnisāvitrī*.

<sup>a</sup> According to the Sarvānukramaṇī the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr.

133. 'May they purify me' (*punantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*: 29) is addressed to Agni, and the two next, 'Who' (*yaḥ*: 31, 32), are (in) praise of the student of recitation<sup>a</sup> (*svādhyāyādhyetr*).

उत्तरे च य इत्येते hr<sup>3</sup>, उत्तरे च इत्येते d, षडुत्तरा य इत्यत्र r, सप्तोत्तरा य इत्यत्र B.

<sup>a</sup> Cp. Sarvānukramaṇī: *te pāvamāny-adhyetr-stutī* (RV. ix. 67. 31, 32 begin with the words: *yaḥ pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133<sup>c</sup> cp. Meyer, *Rgvidhāna*, p. xxiii (middle).

134. In the hymn 'At the rim' (*srakve*: ix. 73), when interpreted (*nirukte*)<sup>a</sup>, the demon-slaying Agni<sup>b</sup> (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)<sup>c</sup>.

निरुक्ते hdm<sup>1</sup>r, निरुक्त b, विरुक्त f k.—सक्तेऽग्निं r, सक्तेति hdm<sup>1</sup>, अक्ते यो bf, सक्ते यो k.—°वक्ष्यामि Am<sup>1</sup> (°वर्चापि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), °वक्ष्यात्र B.—चोच्यते hm<sup>1</sup>r, वाच्यते bk.—The end of the *varga* is here marked by २७ in m<sup>1</sup>bfk, not in d.

<sup>a</sup> I was for a long time inclined to adopt the emendation *niruktaḥ*, meaning 'in the hymn *srakve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense. <sup>b</sup> There is no mention of Agni *rakṣohan* here in the Sarvānukramaṇī; but Sāyaṇa on RV. ix. 73. 5 explains *apa dhamanti* .. *tvacam asiknīm by rākṣasam* .. *apaghnanti*. <sup>c</sup> There is no reference to this statement in the Sarvānukramaṇī. Cp. *Nirukta* xiv. 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

## 28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*ṛbhur dhīraḥ*: ix. 87. 3<sup>b</sup>) should be held to be addressed to Rbhu<sup>a</sup>. Now three gods are here<sup>b</sup> mentioned incidentally (*nipāta*) in three verses (*pāda*)<sup>c</sup>:

आर्भवसु r, आर्भवसु fk, आर्भवसु m<sup>1</sup>, आर्त्तवसु b.—भवेत्पाद fr, भवेत्पाद k, भवेत्पाद m<sup>1</sup>, भवेत्पाद b.—ऋभुधीर r, ऋभुवीर m<sup>1</sup>, क्रतवीर bfk.—निपातेसु त्रिभिः पादैः r, निपाते चाष्टाद्यास fk, निपातेनैवाष्टाद्यास bm<sup>1</sup>.—इहोदिताः bfk, इहेरिताः m<sup>1</sup>.—135 is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this pāda in the Sarvānukramaṇī. <sup>b</sup> This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136<sup>ab</sup>. It is not clear to me of what 135<sup>c</sup>, according to the reading of bfk m<sup>1</sup> (which is one syllable short), is a corruption. <sup>c</sup> That is, RV. ix. 96. 6<sup>ab</sup>.

136. three (deities) are mentioned<sup>a</sup> with these three (verses), each containing a couplet<sup>b</sup>, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6<sup>abc</sup>); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul<sup>c</sup>.

तिस्रोक्तासु m<sup>1</sup>r, तिस्रोक्ता hd, तिस्रोक्तां b, तिस्रोक्तं fk.—त्रिभिस्त्वैतैर् kr, त्रिभिस्त्वैतै m<sup>1</sup>, त्रिभिस्त्वैते h, तृभिस्त्वैते d, त्रिभिस्त्वैते b, °त्वैते r.—दृचा दृचैः hdm<sup>1</sup>, दृचैर्दृचैः r, दृचै नचा b, हृचैर्दृचा fk.—सूर्यवच्चात्मवच्चापि hd, सूर्यवर्चात्मवर्चापि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूर्यवच्चात्मवच्चायम् B.—सोम एव वा Am<sup>1</sup>, सोम इत्यपि B.—136<sup>c</sup> = 134<sup>c</sup>.

<sup>a</sup> *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. <sup>b</sup> I understand this to mean that each pāda here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavinām; ṛṣir viprāṇāṃ, mahiṣo mṛgāṇām; śyeno gṛdhrāṇāṃ, svadhitr vanānām*. <sup>c</sup> RV. ix. 96. 5, 6 are commented upon in the Nirukta Pariśiṣṭa, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The Sarvānukramaṇī makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śacī asked (the) seers<sup>a</sup>, 'In this great time of distress, by what activity do you live<sup>b</sup>?'

वर्तन्यां hdr, वर्धन्यां f, वर्त्तन्या k, वर्त्ततां b.—जीवथ b, जीवथा fk, जीव्यथ hdr.

<sup>a</sup> That is probably, the seers of the ninth Maṇḍala: cp. 141. <sup>b</sup> This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. Nirukta vi. 5: *indra ṛṣin papracha, durbhikṣe kena jivatīli; teṣām ekaḥ pratyuvāca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)<sup>a</sup>, a forest, the sea, a mountain, a king—by these means (*evam*) we live b.'

हृषिर् br, क्रमर् m<sup>1</sup>, चर् fkr<sup>2</sup> (जालम् Nir.).—अस्यन्दनं bm<sup>1</sup>(Nir.), अस्यन्दनं fr, अस्यन्दनं kr<sup>2</sup>.—वनम् bfm<sup>1</sup>r(Nir.), दनम् kr<sup>2</sup>.—समुद्रः all MSS., उदधिः Nir.—पर्वतो brNir., पर्वता m<sup>1</sup>fk. —In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिचे नव वृत्तयः.—This śloka is not found in A.

<sup>a</sup> I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated. <sup>b</sup> This is, of course, the answer of the seers; cp. 137, note <sup>b</sup>. The context indicates that this śloka, though found in Bm<sup>1</sup> only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*daśa jīvanahetavaḥ*); and Yājñavalkya iii. 42 (*āpattau jīvanāni*): cp. the Mitākṣarā on this passage.

139. In praising (Indra) the seer Śiśu, son of Angiras, declared (this) to him with the hymn 'Variously' (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवन्नेव Am<sup>1</sup>, अथ सुवन् B.—हृषिर् fk, रिषिर् b, हृषिर् hm<sup>1</sup>r.—हृषिणाम् f, रिषिणाम् b, हृषीणाम् hm<sup>1</sup>r.—एव Am<sup>1</sup>, इव B.—The end of the *varga* is here marked by २८ in bfk, not in d.

## 29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वांसु Am<sup>1</sup>, त्वब्रवीत्सर्वांस bfk, (°द्रः) प्राब्रवीत्सर्वांस r.—तपध्वं hm<sup>1</sup>r, तपर्च b, तप्यस्व f.—न हृते तपसः शक्यमिदं b, न गृह्यते तपः शक्यमिदं fk, न हृते तपसा शक्यं विना hd, न हृते तपसा शक्यं व्यना m<sup>1</sup>, न ह्येतत्तपसा शक्यं विना r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, नातप्ततपसः शक्यमिदं r.—हृष्टं bfk, हृत्तं hm<sup>1</sup>r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

ब्रुवन् hm<sup>1</sup>r, ब्रवन् b, ब्रजन् f, वृजन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान्<sup>h</sup>dr, पूर्वापरत्<sup>f</sup>, पूर्वान् परान्<sup>b</sup>m<sup>1</sup>.—वंशान्<sup>h</sup>m<sup>1</sup>r, वंशान्<sup>b</sup>fk.—च<sup>h</sup>m<sup>1</sup>r, ताः<sup>b</sup>f, ता<sup>k</sup>.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study<sup>a</sup>.

यश्चा°<sup>h</sup>m<sup>1</sup>r, यथा°<sup>b</sup>fk.—°वाग्देहभोजनैः<sup>r</sup>, °वाग्देहभोजनैः<sup>f</sup>, °वाग्देहभोजनैः<sup>b</sup>, °वाग्देहतो जनैः<sup>b</sup>dr<sup>3</sup>, °वाग्देहदो जनैः<sup>r</sup><sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्वाध्यायफलमश्नुते<sup>Δ</sup>, ऋषिसालोक्यमा-  
मुयात्<sup>B</sup>, ऋषिसलोकतामियात्<sup>m</sup><sup>1</sup>.

<sup>a</sup> Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the R̥gvidhāna (iii. 2. 5), which with reference to the Pāvamānī verses says: *svādhyāyapūṇyam atulaṃ pūtaḥ prāpnoti cākṣayam*.

A 144. The Pāvamānī Gāyatrīs<sup>a</sup> are the supreme Brahma, the bright, eternal light<sup>b</sup>. He who here at his latter end (*ante*), restraining his breath<sup>c</sup>, intent on them,

न्ते<sup>m</sup><sup>1</sup>r, न्ये<sup>h</sup>d.—This śloka is not found in B, but in A and m<sup>1</sup> only.

<sup>a</sup> Cp. R̥gvidhāna iii. 1. 1: *svādīṣṭhayeti gāyatrīḥ pāvamānīr japed dvijah*; cp. Nirukta v. 2, 3. <sup>b</sup> Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotiḥ ajasram*. <sup>c</sup> Cp. R̥gvidhāna iii. 3. 5: *prāṇān āyama ca dhyāyēd ante devān pitṛn ṛṣīn*; cp. also iii. 4. 2, 3.

145. and he who should meditate on Pāvamāna, the Fathers, the Gods, and Sarasvatī<sup>a</sup>—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

ध्यायेद्यश्च<sup>h</sup>m<sup>1</sup>r, ध्यायेभ्यश्च<sup>fk</sup>, व्यायेभ्यश्च<sup>b</sup>.—°स्योपवर्तेत<sup>h</sup>b<sup>1</sup>fk<sup>r</sup>, °स्योपतिष्ठेत्<sup>r</sup><sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. R̥gvidhāna iii. 3. 6: *sarasvatīm cārcayita payo 'mbumadhusarpiṣā*; and iii. 2. 3: *akṣayyam ca bhaved dattaṃ pitṛbhyah paramaṃ madhu*.

B 146. This Maṇḍala, addressed to Soma, containing one hundred and fourteen hymns, is called 'Pāvamāna,' and seven lessons (*anuvāka*) are (contained in it)<sup>a</sup>.

सूक्तं शतं<sup>b</sup>fk<sup>r</sup>.—पावमानम्<sup>r</sup>, वीजमात्रम्<sup>b</sup>fk<sup>r</sup><sup>2</sup>.—अनुवाकास्तु<sup>fk</sup>r, °काश्च<sup>b</sup>.—

The end of the *varga* is here marked by २९ in bfk.

<sup>a</sup> This śloka is not found in A or m<sup>1</sup>, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramanī appears to be based on it: *navamaṇḍalaṁ pāvamānaṁ saunyam*. As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note <sup>a</sup>.) If any of them is a later addition, 144 is the most likely to be such.

### Maṇḍala x.

#### 30. Deities of RV. x. 1-8. Trīśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trīśiras, son of Tvaṣṭr, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

त्वाङ्गसु hm<sup>1</sup>r, त्वाङ्गसु f, त्वाङ्गसु k, तु त्वाङ्गसु b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

तस्य hdr, तस्य br<sup>5</sup>.—This śloka is omitted in fkr<sup>2</sup>.

149. Trīśiras, who could assume all forms (*viśvarūpadhrk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)<sup>a</sup>.

सहि hm<sup>1</sup>rb, सह fkr<sup>2</sup>r<sup>5</sup>.—प्रियकाम्यया Am<sup>1</sup>, चयकाम्यया B.—<sup>०</sup>रूपधृक् hdm<sup>1</sup>fk, <sup>०</sup>रूपवृक् b, <sup>०</sup>रूपभृत् r.

<sup>a</sup> Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trīśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off<sup>a</sup> those three heads of his.

तमृषिं प्रहितं bfr, तमृषिं प्रहितो k, तमृजन् प्रहितस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, महितस् r<sup>3</sup>, तं सृशन्-हितस् hd, तं सृशन्प्रहितस् m<sup>1</sup>.—बुबुधे hm<sup>1</sup>r, विविदे bfk.—तान्याशु hdbk, तस्याशु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—शिरांसि चीष्वाक्छिदत् hdr<sup>3</sup>, शिरांसि चीष्वाक्छिदत् m<sup>1</sup>r, शिरांस्त्रेवाक्छिदत्प्रभुः r<sup>2</sup>r<sup>7</sup>, शीर्षाष्वाक्छिदत् प्रभुः f, शीर्षाष्वाक्छिदत्प्रभुः b.

<sup>a</sup> The expressions used in RV. x. 8. 9 are: *avābhinat* and *trīṇi śīrṣā parā vark*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalavinka*); while that with which he ate food became a partridge (*tittiri*)<sup>a</sup>.

सुरापाणम् hdbfk, सुरापानम् m<sup>1</sup>r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

<sup>a</sup> For similar transformations cp. what became of the skins of Apālū (above, vi. 106) and of the members of Agni (below, vii. 78-80).

### 31. Deities of RV. x. 9-14.

152. Him (Indra) divine (*brāhmī*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face<sup>a</sup>.'

ब्राह्मी hm<sup>1</sup>rbfk, तीव्रा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—यस्माद् hm<sup>1</sup>rbfk, यस्त्वं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa<sup>a</sup> himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah* : x. 9), for the removal of that unpropitious sin.

ऋषिर् bfr, हृषिर् Am<sup>1</sup>.—पनुत्यर्थे MSS. and r (cp. various readings of रोगापनुत्ति above, iii. 114).

<sup>a</sup> Alternative seer of RV. x. 9; see Ārṣānukramaṇī x. 3; Sarvānukramaṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse : the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो विदिति Am<sup>1</sup>, ओ चित्सखायं (the fuller pratika) B.

155. The two (hymns beginning) 'The bull' (*vr̥ṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāmsam* : x. 14) the Middle Yama<sup>a</sup> is praised.

युजे वामञ्च B, युजेत्येतेन Am<sup>1</sup> (युजत्ये° r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—परियिवांसमित्यत्र bfr, परियिवांसमित्येतस्मिन् hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०त्येत(त्सूयते) d, परियिवांसं सूक्तेऽस्मिन् m<sup>1</sup>.—155<sup>d</sup>, 156<sup>abc</sup>, and



सं in 156<sup>d</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (doubtless because 155<sup>d</sup> begins with स्तूयते and 156<sup>d</sup> begins with संस्तूयन्ते).

<sup>a</sup> Cp. Nirukta xi. 18, where Yāska, in commenting on the words *madkjamāḥ pitarāḥ* in RV. x. 15. 1, remarks: *mādhyamiko yama ity āhus, tasmān mādhyamikān pitṛn manyante.*

156. Then the Atharvans, the Bhṛguś, the Aṅgirasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagaṇa*) connected with heaven (*dyubhakti*).

ङ्गिरसः पितरः hdm<sup>1</sup> (this is the order in RV. x. 14. 6), पितरोऽङ्गिरसः br, पितरो पितरः fk.—सह hdm<sup>1</sup> bfk, च ह r.—तत्र hdkr, त्वत्र bfm<sup>1</sup>.—The end of the *varga* is here marked by ३९ in hm<sup>1</sup>bf, not in kd.

### 32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Aṅgirasas in the formulas; for in the verse 'Vivasvat' (*viva-svantam*: x. 14. 5<sup>e</sup>) he (himself appears as) a Father.

संस्तुतो दृश्यते bfr, दृश्यते संस्तुतो m<sup>1</sup>.—मन्त्रेषु वङ्गशः पादे bfr, मन्त्रस्य वङ्गशश्चादे m<sup>1</sup>.—157-159<sup>ab</sup> are found in B and m<sup>1</sup> only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*saṃskārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāj*).

In the triplet 'Run past' (*ati drava*: x. 14. 10-12) the two dogs<sup>a</sup> (are praised). The following (hymn) 'Let them arise' (*ud īratām*: x. 15) is addressed to the Fathers<sup>b</sup>.

उदीरताम् Am<sup>1</sup>, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

<sup>a</sup> Cp. Sarvānukramaṇī: *tṛcaḥ śvabhāyām.*

<sup>b</sup> Cp. Sarvānukramaṇī: *udīratām . .*

*pitryam.*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharakṣas<sup>a</sup>.

उत्तरेण तु hm<sup>1</sup>r<sup>3</sup>, परेणैव r.—160<sup>ab</sup> is found in Am<sup>1</sup> only, not in bfr<sup>2</sup>r<sup>5</sup> (nor presumably r<sup>7</sup>).—च अम<sup>o</sup> r, च भ<sup>o</sup> hd, चाम<sup>o</sup> fk, वाम<sup>o</sup> b.—सहरक्षा च नाम यः B, सहर्क्षाश्चिना सह A, सहर्क्षश्चिना यमः m<sup>1</sup>.

<sup>a</sup> That is, *kavyavāhana* is the Agni of the gods ; *kavyavāhana*, of the Fathers ; and *saharakṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam* : x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

त्वैतत्कव्यवाहनसंस्तुतिः Am<sup>1</sup>, त्वाह कव्यवाहनमेव तु B (तु bfk, च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—दैवस्य hm<sup>1</sup>r<sup>3</sup>f, दैवस्य br<sup>5</sup>, देवस्य kr.—॰मुरस्य च Am<sup>1</sup>, ॰मुरस्य तु B.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>bfk, not in d.

### 33. Story of Saranyū : RV. x. 17.

162. Tvastr<sup>a</sup> had twin children, Saranyū as well as Triśiras. He himself gave Saranyū in marriage to Vivasvat.

त्रिशिराः सह hm<sup>1</sup>bfks (RV.), (॰युस) त्रिशिराविह n, सदृशी च ह r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, (॰युस) चिशिराश्च ह s (AV.).—सरण्यूं rs (RV.), सरण्युं hds (AV.), सरण्यू bfk.

<sup>a</sup> The following story, vi. 162–vii. 6, is quoted in the *Nītimañjarī* on RV. i. 116. 6 and by Sāyaṇa on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the *Nītimañjarī* in M. M.'s RV.<sup>2</sup> vol. iv, p. 5 ; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's *Zeitschrift*, vol. i, p. 442. It is also translated by Muir, *Original Sanskrit Texts*, vol. v, p. 228. Cp. *Nirukta* xii. 10, 11 on the story of Saranyū, and Roth, *Erläuterungen*, p. 161. Sāyaṇa also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, *Sanskrit Reader*, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्यां s, सरण्या br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सरण्योर् m<sup>1</sup>, सरण्योर् f, सरण्यु hd, सरण्यु n.—जज्ञाते hm<sup>1</sup>r<sup>3</sup>bfkn (*Nirukta* xii. 10), जाते ते s.—तौ चाप्युभौ hm<sup>1</sup>r<sup>3</sup>bfk, तावप्युभौ s.—यमावेव MSS. rs, यमी स्यातां s (AV.).—यमः hm<sup>1</sup>rs, यमी bfk. The last pāda in Sāyaṇa (RV.) reads : ह्यास्तां यम्या च वै यमः.—The end of the *varga* is here marked by ३३ in bfk, not in m<sup>1</sup>bd.—The last pāda is repeated in b, not in f.

## 1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

दृष्ट्वा  $m^1rs$ , दृष्ट्वा bfk, सृष्ट्वा hd, दृष्ट्वा ns (AV.), दृष्ट्वा  $r^1r^4r^6$ .—मिथुनं MSS. rs, तद्युगं s (AV.).—भूत्वापचक्रमे bfkrs, भूत्वा प्रचक्रमे s (cp. Nirukta xii. 10: प्रदुद्राव), भूत्वोपचक्रमे hdr $^1r^4r^6m^1$ .

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्यामजनयन्  $m^1bfkrs$ , तस्यां प्रजनयन् hd.—राजर्षिर्भवत्सोऽपि  $Am^1$ , राजर्षि-  
रासीत्स मनुर् Bns.

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvastr, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय  $m^1br$ , विज्ञाय hdr $^3$ , विज्ञानाय f.—अश्वरूपिणीं hbrs (AV.), अश्वसूरणी  
fk, आत्मरूपिणीं s.—वाजी MSS. rs, अश्वो s (AV.).—सलक्षणः  $m^1bfkr^1r^4r^6ns$ , स्वलक्षणः  
hdr $^3$ , °श्वलक्षणः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरण्युश्च  $Am^1$ , सरण्युस्तं Bn, सरण्युस्तु s, सरण्युश्च s (AV.).—विदित्वा  $Am^1$ , विज्ञाय  
Bns.—हयरूपिणम्  $hm^1rfks$ , हररूपिणम् b, हरिरूपिणम्  $r^7$ .—मैथुनायोपचक्राम  $hm^1r$ ,  
मैथुनायापचक्राम b, मिथुनायापचक्राम  $r^2r^6r^7$ , मिनायोपचक्राम fk.

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS. rs, योगेन s (AV.).—शुक्रं fkdrrs, शुक्रं  $hm^1s$  (AV.), श्वक्रं b.—उपा-  
जिघ्रस्व bfr, उपजिघ्रस्व hdk, उपजिघ्रति  $r^1r^4r^6s$  (AV.).—तच्छुक्रं rns, तदुक्रं d, तस्युक्रं b,  
तकुतं f, तदुक्रं  $hm^1s$  (AV.).—The end of the *varga* is here marked by १ in bfk, not  
in hdm $^1$ .

2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'<sup>a</sup>.

आघ्रातमावाक्क्रात् rnf (°कु° f), °मावाक्क्रात् b, °मावाशुक्रात् h, °मावा-  
शुक्रात् d, °मावाक्क्रा k, आघ्राणमावाक्क्रां तत् s.—यौ सुताव् hm<sup>1</sup>bs, यौ सुताव् fkr,  
यौ तु ताव् s (AV.), यौ तु तौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—अश्विनाव् hdm<sup>1</sup>bfrns, वाजिनाव् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The quotation ends here in Sāyaṇa (RV. and AV.), but the Nītimañjarī quotes 7<sup>ab</sup> also.

7. Yāska regards this as a story<sup>a</sup> of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvastā*: x. 17. 1, 2) which has Saranyū for its deity.

दृचे hdm<sup>1</sup>rbfk, तृचे r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatrethāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3<sup>ab</sup>) are addressed to Pūṣan, but the two next (3<sup>cd</sup>) to Agni<sup>a</sup>; even the third (3<sup>c</sup>) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also<sup>b</sup> (addressed to him).

द्वावामेयाव् r<sup>6</sup>r<sup>7</sup>, द्वाचामेयाव् fk, द्वाचामेयाव् b, द्वौ त्वामेयाव् r, द्वौ त्वामेया  
h.d.—पौष्णस्तिस्रश्चान्याः परास्तु याः hm<sup>1</sup>r, पौष्ण पौष्णसस्याः परास्त्रियः b, पौष्ण  
पौष्णस्तस्या परपस्त्रिचः f, पौष्णः पौष्णस्तस्यापरस्तुचः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The Sarvānukramaṇī says nothing about the last two pādas of x. 17. 3 being addressed to Agni.

<sup>b</sup> The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsah*: 11–13), Soma is praised indirectly (*parokṣa*).

त्वृग्वेका hr, तृग्वे d, तु तवेका b, तु तवेका r<sup>5</sup>r<sup>7</sup>, त्वेका fkr<sup>2</sup>.

10. But the next (stanza), 'Rich in milk' (*payasvatī*: 14)<sup>a</sup>, has the waters for its deities or is a benediction. The (next) four<sup>b</sup> (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony<sup>c</sup>.

अद्देवता<sup>o</sup> hm<sup>1</sup>r, अद्देवत्या<sup>o</sup> b fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वादो वा hm<sup>1</sup>r, वाहः b, वादः fk.—  
मृत्योरन्त्ये m<sup>1</sup>, मृत्योरन्त्ये hd, मृत्योरन्ते r, मृत्योः चातौ b, मृत्यो शानौ f.—कृप्ताश्च m<sup>1</sup>r,  
कृप्ताश्च hd, कृप्तास्तु br<sup>5</sup>, क्तिःर्मसि f.—The end of the *varga* is here marked by २ in bfk,  
not in hdm<sup>1</sup>.

<sup>a</sup> The correct pratika is *payasvatīh*. <sup>b</sup> Cp. Sarvānukramaṇī: *catasro mṛtyu-*  
*devatāh*; AGS. iv. 6. 10. <sup>c</sup> Cp. below, vii. 15: *antyakarmaṇi*.

### 3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imaṃ jīvebhyah*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)<sup>a</sup>.

आशास्ते m<sup>1</sup>fk, आशास्त br.—इमे ज्योग् r, इमो ज्यो b, इमे यो m<sup>1</sup>, इमो यो  
(जीवनं) f.—आशास्ते m<sup>1</sup>kr, °स्त f, आशास्ताक् b.—तेभ्यः परिधिकर्मणि br, सूक्तेभ्यः परि-  
कर्मणि fkm<sup>1</sup>.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> RV. x. 18. 4: *imaṃ jīvebhyah paridhiṃ dadhāmi*; cp. Sāyaṇa; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāh*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)<sup>a</sup>.

तथैवाञ्जनकर्मणि B, तथा परिधिकर्मणि A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *añjana*.—This śloka is wanting in m<sup>1</sup>.

<sup>a</sup> Cp. RV. x. 18. 7: *imā nārī . . āñjanena sarpiṣā sam viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud īrṣva nārī*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)<sup>a</sup>. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्यनुरोहति  $m^1$ , मृतं पत्यन्यनुरोहति  $hd$ , मृतपत्नी तु रोहती  $r$ , मृतं पत्नी तु रोहति  $fk$ , मृतं पत्नीं तु रोहतीं  $b$ , मृतमन्वाहरोहति  $r^1r^4r^6$ .—निगद्य  $m^1$ , निगत्वा  $hdr^3$ , निगदात्  $bfk$ , निगता  $r^1r^4r^6$ .

<sup>a</sup> Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of  $b$ : *mṛtaṃ patnīm tu rohatīm*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *Ṛgvidhāna* iii. 8. 4: *devaro 'nvāsurukṣantīm ud īrṣveti nivartayet*; and with *rohatīm* cp. below, vii. 130: *sūryām ārohatīm patīm*; AGS. iv. 2. 18.

B 14. The Hotr ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband) <sup>a</sup>.

This śloka is not found in A, but in B and  $m^1$  only.

<sup>a</sup> That is, by burning herself with him on the funeral pyre. On the whole history of *Satī* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanaḥ*: x. 18. 9) <sup>a</sup> for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and  $m^1$  only.—The second line follows the reading of B; the reading of  $Am^1$  is:

शान्तर्यं च जपत्यस्यां धनुरित्युत्तरामृचम् । (जपत्य°  $r^1r^3r^4r^6$ , जपंत्य°  $h$ ).

I have preferred the former, as it follows the text of the RV. (धनुर्हस्तादाददानो मृतस्य) and as अस्यां in A seems to make no sense.—यस्मादेताः (= तृचः) B, यस्मादेते (= वृचः)  $Am^1$ : cp. next śloka.—इमशनि चान्यकर्मणि B, इमशनिष्वन्यकर्म सु  $Am^1$  (°ष्वन्य°  $hd m^1$ , °ष्वन्त°  $r^1r^3r^4r^6$ ).—The end of the *varga* is here marked by ३ in  $bfk$ , not in  $hd$ .

<sup>a</sup> Cp. AGS. iv. 2. 20.

#### 4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7–9) <sup>a</sup> to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned <sup>b</sup>, one should state the deity from the ceremony.

तृचस्यास्य r, तृचस्यादौ bfk, दृचस्यास्य Am<sup>1</sup>.—देवतां मृत्युर् r, देवता मृत्युर् hdm<sup>1</sup>, देवता मृत्युम् b, देवता मृत्युक् fk.

<sup>a</sup> I have preferred the reading *trcasya* to *dvrcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramaṇī states RV. x. 18. 7-13 to be *pitṛmedhāh*. <sup>b</sup> Cp. note <sup>a</sup> on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)<sup>a</sup>.

Now as to the following four (stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रजापतिरसंभवे hm<sup>1</sup>rbfk, प्रजापतिरिदं जगौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī on the last stanza of RV. x. 18: *antyā* . . *prājāpatyā vā sāṅniruktā*; on which Ṣaḍguruśiṣya remarks: *sū cāṅniruktā: aprakāśadevatābhidhānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones<sup>a</sup> of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'<sup>b</sup>.

18<sup>cd</sup> follows the reading of Am<sup>1</sup> (°हानि अप° r, °हान्यप° hdm<sup>1</sup>). The reading of B is:

प्रतीचीन ऋचं त्वेतामपवृज्योत्तरासु तत् । (°ज्योतरासु bfk).

19. अहःसु Am<sup>1</sup>, अहस्तु fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अहश्च b.—दधुर् m<sup>1</sup>, दध्युर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दधुर् hdrbfk (RV. x. 18. 14: प्रतीचीने मामहनि . . दधुः).—इत्याशास्ते r, इत्याशांस्ते b, इत्याशांस्ते f, अभ्याशास्ते Am<sup>1</sup>.—न्ययाशिषः r, त्वयाशिषः b, °त्युपाशिषः f, समाशिषः hdm<sup>1</sup>r<sup>3</sup>.—मां rf (RV.), मा m<sup>1</sup>bk.—प्रयतः fkr<sup>2</sup>, प्रपतः b, द्रयतः r, प्रेतः m<sup>1</sup>.—समजीवयन् bfr, °यत् k.—19<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. AGS. iv. 5. 7. <sup>b</sup> This is an attempt to interpret the obscure last stanza of RV. x. 18: *praticine mām ahani isvāh parṇam ivā dadhuḥ*, &c. If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1<sup>ad</sup>) is, however, addressed to Agni-Soma<sup>a</sup>.

इतीदं तु A, इतीयं तु m<sup>1</sup>, इदं सूक्तं B.—प्रथमायास्तु Am<sup>1</sup>, प्रथमायास्तु B.—The end of the *varga* is here marked by ४ in hbfg, not in d.

<sup>a</sup> Cp. Sarvānukramaṇī: *āpaṃ guvyaṃ vā . . agnīṣomāyo dvitīyo 'rdharcaḥ*.

### 5. Deities of RV. x. 19–27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods<sup>a</sup> are incidentally mentioned (2). Now the hymn which contains a line of ten syllables<sup>b</sup> (x. 20. 1) is described as intended to avert evil (and) as connected with mind<sup>c</sup> (*mānasa*).

सूक्तमुच्यते Am<sup>1</sup>, सूक्तमुत्तरम् B.

<sup>a</sup> 'Both the gods' (*ubhau devau*) is rather vague : the two mentioned in the second stanza are Indra and Agni. The Sarvānukramaṇī makes no reference to the deities of RV. x. 19. 2 and 6. <sup>b</sup> Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn. <sup>c</sup> This hymn begins with a single verse instead of a stanza : *bhadrām no api vātaya manaḥ*. The Sarvānukramaṇī remarks : *ādyāḥ ekapādā, pāda eva vā śāntyarthah*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21<sup>c</sup> = *Ṛgvidhāna* iii. 8. 6<sup>a</sup>; cp. the whole śloka there :

*daśākṣaram tu śāntyartham bhadrām na iti samsmaret;  
nityam jāpec chucir bhūtvā : mānasam vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22–24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4–6) addressed to the Aśvins.

ऐन्द्राणाम् Am<sup>1</sup>b, ऐद्राम् fk, ऐन्द्राय r.

23. 'Happy' (*bhadrām* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27–29) are addressed to Indra : with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

परायसत् hm<sup>1</sup> bfg, परायसतः r.—मत्तः सत् hm<sup>1</sup> r b, मत्तः स r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, मत्तेन f, मतेन k.



24. how he moves among beings, how he rains and protects<sup>a</sup> is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u* : x. 27. 7-14)<sup>b</sup>.

पाति Am<sup>1</sup>, वाति B.—°स्निन्नष्टाभिर् B, °स्निन्नर्धर्चे तु Am<sup>1</sup>.—°भूर्विति Am<sup>1</sup>, °भूरिति B.

<sup>a</sup> Cp. above, iv. 34: *parās tu kathayanty agniṃ yathā varṣatī pātī ca*. <sup>b</sup> The details regarding x. 27 given in this and the following śloka (24-29) are altogether passed over in the Sarvānukramaṇī. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the Sarvānukramaṇī.

25. (The stanza) 'Seven' (*sapta* : x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fattened ram' (*pīvānaṃ meṣam* : 17) adores Agni, Indra and Soma :

मरुत स्तौति hdbfk, मरुतः स्तौति r.—स्तौति वज्रम् A, पर्जन्यं स्तौत्यु° B.—The end of the *varga* is here marked by ५ in f only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so : 17<sup>ab</sup>), while its second one (adores) Parjanya with Vāyu (17<sup>cd</sup>). 'Crying aloud' (*vi krośanāsah* : 18) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am<sup>1</sup>.—सूर्यमेव तु Am<sup>1</sup>, सूर्यमर्चति B.

27. 'These two of mine' (*etau me* : x. 27. 20) and 'This which' (*ayam yah* : 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe* : 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām* : 23) the three

27<sup>ab</sup> follows the reading of hm<sup>1</sup>rbfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is :

एता उभौ त्वेताविति स्तूयते वज्रमुत्तरा ।

चैन्द्रं bfr, चैन्द्रं k, (घनु)चैन्द्रीं hd, चैन्द्रीं r<sup>3</sup>, चैन्द्रो m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada* : x. 27. 23<sup>d</sup>) both Sun and Wind are praised together.

अन्ये hm<sup>1</sup>r, अन्यो bfk.—स्तूयते च पदे r, स्तूयते च पदे bfk, पदे संस्तूयते hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

29. In the (stanza) 'This is thy life' (*sā te jīvātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा  $hm^1rb$ , सूर्यश्च एव वा  $fk$ .—विश्वो ह्यन्यस्तु  $Am^1$ , विश्वो हीत्यथ  $bfk$ , विश्वो हीत्यत्र  $r$ .—संवाद ऋषेः  $hm^1r$ , संवादमृषे  $f$ , संवादो मृषे  $k$ , संवादं मृषे  $b$ .

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's<sup>a</sup>.

B The daughter-in-law of Indra<sup>b</sup>, seeing the gods had come, but Śakra had not come

30<sup>ab</sup> follows the reading of B; the reading of  $Am^1$  is:

युग्मा एव तु शक्रस्य अयुग्मा एव तु तृषेः । (°क्रस्यायु°  $hdm^1$ ).

सुषेन्द्रस्या°  $m^1r$ , सुषेद्रस्या°  $fk$ , सुषेन्द्रस्या°  $b$  (इन्द्रस्य सुषा  $S$ ).—°गतान्देवान्  $r$ , °गतान्देवा  $m^1$ , °गतां देवी  $b$ , °गता देवा  $fk$ .—30<sup>cd</sup>–32 are found in B and  $m^1$  only.—The end of the *varga* is here marked by  $ई$  in  $bfk$ , not in  $m^1$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *indrasya yujah, śiṣṭā rṣeh*; Ārṣānukramaṇī x. 12: *indro yujām ṛcām ... śiṣṭānām vasukrah*. <sup>b</sup> Cp. Ārṣānukramaṇī x. 11: *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

## 7. Deities of RV. x. 30–33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*)<sup>a</sup> (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma<sup>b</sup>.'

यज्ञं  $m^1bfk$ , यज्ञे  $r$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30<sup>o</sup> and 31<sup>a</sup>, both found in B only. <sup>b</sup> Cp. RV. x. 28. 1: *mama .. śvaśūro nā jagāma: jakṣīyād dhānā uta somaṃ paṇīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sā roruvat*: x. 28. 2).

चणादेत्य  $m^1b$ , चणादेत्य  $k$ , चणादत्य  $f$ , चणादैत्य  $r$ .—वेदामुत्तरस्वाम्  $m^1r$ , वेदामुत्तरस्वाम्  $f$ , वेदामुत्तरस्वाम्  $b$ .

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

‘Child of Waters’ (*apām napāt*) with the third and the fourth (stanza).

तृतीयया  $hm^1r$ , तृतीयेया  $b$ , तृतीयेयां  $fk$ .—चतुर्थ्या  $hm^1rbf$ , चतुर्थ्यः  $k$ .—सुतौ  $hm^1r^3B$ , सुतिः  $r$ .

34. Now (the hymn) which (begins) ‘Hither’ ( $\bar{a}$ : x. 31) is addressed to the All-gods; the one next to that, ‘Forth’ ( $pra$ : x. 32), is addressed to Indra. One (stanza) ‘Onward me’ ( $pramā$ : x. 33. 1) is addressed to the All-gods; the following couplet ‘Together me’ ( $saṃ mā$ : 2, 3) is addressed to Indra.

एति  $hm^1f$ , एती  $b$ , एदी  $k$ , प्रति  $r$ .—वैश्वदेवं तु  $Am^1$ , वैश्वदेवं तत्  $B$ .—उत्तरम्  $Am^1$ , उत्तमम्  $B$ .—सं मेतैन्द्रो  $hm^1rbfk$ , तस्यास्त्वैन्द्रो  $r^1r^4r^6$ .—वृचः  $m^1rbfk$ , दृचः  $hr^3$ .

35. The following two (stanzas) adore Kuruśravaṇa Trāsada-syava (x. 33. 4, 5)<sup>a</sup>. On the death of king Mitrātithi, the seer with the following

अर्चतः  $b$ , अर्चन्तः  $r^2r^5r^7$ , अर्चन्त  $fk$ , अर्चन्ति  $Am^1$ .—परे द्वे  $hm^1rbfk$ , पराः षट्  $r^1r^4r^6$ .—वासदस्यवम्  $hm^1r$ , वासदस्यच  $bfk$ .—तन्नपातम्  $hm^1b$ , तन्नःपातम्  $fk$ , तं नपा-  
तम्  $r$ .—The end of the *varga* is here marked by ७ in  $bfk$ , not in  $hdm^1$ .

<sup>a</sup> Cp. Sarvānukramaṇī: द्वे कुरुश्रवणस्य वासदस्यवस्य दानसुतिः ।

### 8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four<sup>a</sup> (stanzas beginning) ‘Of whom’ (*yasya*: x. 33. 6-9) consoled his (Mitrātithi’s) grandson Upamaśravas<sup>b</sup>. The hymn which (begins) ‘The lively’ (*prāvepāh*: x. 34) is called the praise of Dice.

प्रविषा इति  $bfkr$ , प्रविषा मेति  $hdm^1$ . The Sarvānukramaṇī has the former *pratīka*.

<sup>a</sup> Another instance of *caturbhiḥ* = *catasṛbhiḥ*. <sup>b</sup> *Tan-napātam* from 35. Cp. RV. x. 33. 7: *upamaśravo napān mitrātithi ihī*. See also Sarvānukramaṇī: *mṛte mitrātithau rājñi . . . ṛṣir upamaśravasaṃ putram asya (kuruśravaṇasya) vyaśokayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth<sup>a</sup> praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice<sup>b</sup>. Two (hymns

beginning) 'They are awake' (*abudhram* : x. 35, 36) are addressed to the All-gods.

अवाचान् hdm<sup>1</sup>s, तवाचान् bfr<sup>2</sup>r<sup>5</sup>s.—37<sup>a</sup> in Sāyaṇa reads: अत्र द्वादशवाग्नीति.—नवम्याद्या च hm<sup>1</sup>r<sup>5</sup>s, ऽद्याथ B.—चानुशासति hm<sup>1</sup>r, चानुशास्ति s.—137<sup>ab</sup> (त्रयोदशी &c.) is found in hdm<sup>1</sup>r<sup>5</sup>s only, not in bfr<sup>2</sup>r<sup>5</sup>.—अचांसु शेषा निन्दन्ति hdm<sup>1</sup>, अचांसु शेषान्निन्दन्ति r, अचांसु शि<sup>o</sup> r<sup>5</sup>, अचोसु शेषानिद्रत्य<sup>o</sup> f, अचांसुत् शेषां निद्रत्य<sup>o</sup> b.

<sup>a</sup> The first four pādas of 37 are quoted by Śaṅguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhīr navabhis tv akṣāḥ kīṭavaś caiva nindyante*. Sāyaṇa also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 11.

<sup>b</sup> The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṣipraśaṃsā cākṣakīṭavanindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ* : x. 36. 12–14), to be addressed to Savitr; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namah* : x. 37) is addressed to Sūrya, 'In this' (*asmin* : x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)<sup>a</sup>.

सौर्यमैन्द्रम् m<sup>1</sup>kr, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—षध्या तु याः सुताः m<sup>1</sup>r, षध्या तु या स्मृताः hd, षध्यां तु संसुता b, षध्यां तु संसुतः kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, षध्यां तु संसुत f.—निपातिनीस्ताः hdr, निपातिनी ताः m<sup>1</sup>, निपातिनस्ताः B.—सूक्तान्ते B, सूक्तान्यो Am<sup>1</sup>.—वैश्वदेवो B, वैश्वदेवो Am<sup>1</sup>. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्यो.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yah* : x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

*pra-*: x. 42-44), but in a hemistich (11<sup>ab</sup>) of the last stanza of the Indra hymns (42-44)<sup>a</sup> Brhaspati<sup>b</sup> is praised.

चीणि ऐन्द्रा° r, चीखीन्द्रा° hdbfk. — °त्तमायासु सतोऽर्धर्चे° r, °त्तमायासु सतोऽर्धर्चे° k, °त्तमायासु सतोऽर्धर्चे° fr<sup>6</sup> (या: r<sup>6</sup>), °त्तमायासु सतोऽर्धर्चे° b, °त्तमायासु सतोऽर्धर्चे° तु Am<sup>1</sup> (स्वर्ध° hdm<sup>1</sup>). — 40<sup>cd</sup> and 41 in m<sup>1</sup> come after 48 (at the end of the story of Ghosā). — The end of the *varga* is here marked by ८ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in the last stanza of each of these three hymns, that stanza being a refrain.

<sup>b</sup> The Sarvānukramaṇī does not mention Brhaspati in the refrain of RV. x. 42-44.

### 9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12<sup>cd</sup>) Heaven and Earth (12°) and the All-gods: 12<sup>d</sup>) are praised in the respective verses (*pacchah*)<sup>a</sup>.

°त्तमेन तु B, °त्तमा तु या Am<sup>1</sup>. — पक्षो Bhm<sup>1</sup>r<sup>3</sup>, पश्चा° r.

<sup>a</sup> The Sarvānukramaṇī makes no mention of this hemistich.

B 42. <sup>a</sup> Ghosā, daughter of Kakṣīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

षष्टि° fm<sup>1</sup>, षष्टि° bkrn. — 42-48 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following story (42-47) is quoted in the Nītimañjarī on RV. i. 117. 7. — The author here goes back to the Aśvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां fm<sup>1</sup>bn, महती चिन्ता r, मही चिन्ता k. — प्रपद्ये हं m<sup>1</sup>rn(g), प्रपद्ये ह b, प्रपद्यो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथैतो m<sup>1</sup>rn(g), यथैतो fk, यथान्तौ b, तथैतौ n. — मामकस्तात m<sup>1</sup>bfkrrn(g), मामकौ तात n. — आराध्यावाप r, आराध्यावाय b, आराधावप fk, आराध्वैवय m<sup>1</sup>, आराध्वैवाप्त n, आराध्य प्राप n(g). — भूतहन्ने fkr, भूतहते m<sup>1</sup>br<sup>6</sup>. — विषम् m<sup>1</sup>fkr, धियम् r<sup>6</sup>, धिपम् b. — 44<sup>cd</sup> (आयुरा° &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised<sup>a</sup> by me.'

रूपवन्तां च rn, रूपवन्तां च b, रूपन्ता चैव f, रूपता चैव m<sup>1</sup>k.—प्रादुः MSS. and r, सिद्धाः n.—यै स्तोष्येते bfk<sup>n</sup>, यौ स्तोष्येते m<sup>1</sup>, यैः स्तोष्येते r.—मयाश्विनौ bfrn(g), ममाश्विनौ kn.—The end of the *varga* is here marked by **९** in bfk, not in m<sup>1</sup>.

<sup>a</sup> Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stōsyete* or *yais tosyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tuṣ*, I feel no doubt that *stōsyete* is the form intended (cp. 46: *stulau* . . *aśvinau* . . *prītau*).

### 10. Story of Ghōṣā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vāṃ pari-*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ते द्वे यो वां परि m<sup>1</sup>n, सूक्ताक्ते द्वे यो वां परि fk, सूक्तानि त्रीणि घोषा r, सूक्तानि त्रीणि योधा b.—भगान्तरम् m<sup>1</sup>bfk<sup>n</sup>(g), भगान्तरे n.

47. विजरागोगां rn(g), विजरांरोगा k, विजरारोगा bf, विजरारोगान् m<sup>1</sup>, विज-  
रारोग<sup>a</sup> n.—सुभगां m<sup>1</sup>rn, शुभमाय् fk, शुभमाय् b.—सुहस्थं च सुतं rn, सुहस्थश्च सुतं f,  
सुहस्थं स्वसुतं m<sup>1</sup>, सुहस्थसुतं b.—मुनिम् m<sup>1</sup>bfkr, मुनेः n, मनोः r<sup>5</sup>n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)<sup>a</sup> gave to Ghōṣā, daughter of Kakṣivat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्तु m<sup>1</sup>bfk, ददतुस्तौ r.—यन्नासत्येति m<sup>1</sup>br, यं नासत्येति f, ये नासत्येति kr<sup>2</sup>.—कीर्त्यते m<sup>1</sup>bfk, कीर्तिते r.—काचीवत्यै r, काचीवता fk, कचीवता m<sup>1</sup>b.—न तस्यामाचुरो नया f, ने तस्यामाचुरो नया m<sup>1</sup>, न तस्यां माचुरो नया kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, न तस्या-  
माजरो मया b, तथा ददतुरोजसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note <sup>5</sup>) his A MSS. (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) do not contain the passage, and his three B MSS. (r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>) have the reading न तस्यां माचुरोऽनया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

<sup>a</sup> This is probably meant to express that the Aśvins granted Ghōṣā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring a son like Indra, performed very severe austerities<sup>a</sup>.

सेकन्ती hm<sup>1</sup>fk, सेक्ती r (इक्ती S).—सुमहत्तपः hm<sup>1</sup>rk, सुमहत्तमः f, सुमहन्तपः b.—The end of the *varga* is here marked by १० in f only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

Cp. Sarvānukramaṇī: *vikunṭhā nāmāsuriṇḍratulyaṃ putram ichantī mahat tapas tepe*.

### 11. Story of Indra Vaikuṇṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her<sup>a</sup>, as he wished to slay the Daityas and Dānavas.

कामाँल्लिभे f, कामाँल्लिभे k, कामाँल्लिभे m<sup>1</sup>, कामाँ लिभे hd, कामा लिभे b, कामं लिभे r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—विविधान् वरान् m<sup>1</sup>bfk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्यां hdm<sup>1</sup>rb, तस्याम् fk(S).

<sup>a</sup> Cp. Sarvānukramaṇī: *tasyāḥ svayam evendrah putro jajñe*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties<sup>a</sup> and seven groups of seven.

एकदा दानवैः hdfk, एकदानवैः m<sup>1</sup>, एकश्च दानवैः br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: the reading of hdfk is the more probable, because the one दा would easily drop out before the other (as in m<sup>1</sup>), and to write एकश्च would be an obvious way of replacing the lacking syllable.—समसञ्जतः b, समसञ्जते fk, समसञ्जत r, समसञ्जति hdm<sup>1</sup>.—तेषां hm<sup>1</sup>r, तेषां bfk.—सप्त-कान् B, सप्तधा Am<sup>1</sup>.

<sup>a</sup> With *jaghāna teṣāṃ navatir nava*, cp. RV. i. 84. 13: *jaghāna navatir nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xxii, p. 389). Cp. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

भित्वा r, भित्वा hdm<sup>1</sup>b, जित्वा fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—स्वबाहुं hm<sup>1</sup>r, स्वबलं bfk.—हेम-  
रौष्यायसीः Bm<sup>1</sup>, हेमवत्यायसीः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, हेमश्यायसी h.d.—हत्वा hdrfk, हित्वा b.—  
पृथिव्यादिव्यव<sup>०</sup> hdm<sup>1</sup>bfk, पृथिव्यादिष्वव<sup>०</sup> r. Mr. A. B. Keith suggests the very neat  
correction पृथिव्यां दिव्यव<sup>०</sup> (i.e. diviava<sup>०</sup>) owing to पृथिव्यां and दिवि in 53. I have,  
however, retained the reading given in the text, because no MS. has an anusvāra, because  
व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा  
in यथास्थानं is well explained by the आदि in पृथिव्यादि.—52<sup>ed</sup> is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. On earth he exterminated both the Kālakeyas and the  
race of Puloma, the archers, and in heaven the notorious (tān)  
offspring of Prahlāda.

वृत्तादयामास hdm<sup>1</sup>, व्युच्छा<sup>०</sup> r, व्युत्तादयत्सर्वान् b, व्युक्तादयत्सर्वान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, व्युदयन्  
सर्वान् fk.—प्रह्लाद<sup>०</sup> fkr, प्रह्लाद<sup>०</sup> m<sup>1</sup>b, प्रह्लाद<sup>०</sup> h.d.—दिवि Am<sup>1</sup>, अपि r, ऋषि b; fk omit  
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is  
evidently in the right place here. Owing to this transposition the end of the *varga* is  
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm<sup>1</sup>.

## 12. Story of Indra Vaikuṇṭha (continued).

54. Having obtained sovereignty among the Daityas (and)  
puffed up with pride by reason of his might, he began to harass  
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm<sup>1</sup>fk, राज्यं प्राप r, रायेष्य b.—This and the following śloka are  
omitted in r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.

55. Now while they were being harassed by that same Asura  
of unlimited power, they fled for succour to Saptagu, most excellent  
of seers, in order that (the latter) should admonish him (Indra)<sup>a</sup>.

बाध्यमानासु hdm<sup>1</sup>, बाध्यानासु b, बध्यमानासु r, बधिमानासु f, वेधिमानासु k.—  
तेनापि bfk, ते सर्व m<sup>1</sup>, ते सार्धम् h.d.—तत्प्रबोधाय r, तत्प्रबोधाय b, तत्प्रबोधाय fk,  
तत्प्रबाधाय hdm<sup>1</sup>.

<sup>a</sup> Cp. *sa buddhvā caātmanām* in 57.

56. Now the seer called Saptagu was a dear friend of his, and  
(so) he praised him with the (hymn), 'We have grasped' (*jagr̥bhma*:  
x. 47)<sup>a</sup>, as he took him by the hand.

स चैनम् hm<sup>1</sup>r, स एनम् bk, स एतम् f.

<sup>a</sup> Cp. *Sarvānukramaṇi*: *jagr̥bhma . . saptagur vaikuṇṭham indram tuṣṭāva*.



57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three <sup>a</sup> (hymns) 'I was' (*ahaṃ bhuvam* : x. 48-50) ;

ततः स  $hm^1rb$ , ततस्तु  $fk r^2 r^5 r^7$ .—बुद्धा  $r$ , बुद्धा  $fk$ , बुद्धा  $hdm^1$ , बुद्धा  $b$ .—तुष्टावाहं  $hm^1bf$ , तुष्टाव चाहं  $r^2 r^5 r^7$ , तुष्टाव वाहं  $k$ .

<sup>a</sup> Cp. Sarvānukramaṇī on RV. x. 47: *sa saptagustutisaṃhr̥ṣṭa ātmānam uttarais tribhis tuṣṭāva*.

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma <sup>a</sup>—

यथाकरोच्च  $Am^1$ , यथाकरोत्स  $br$ , यथाकरोत्स  $fk$ .—व्यंसं  $hdm^1fr$ , व्यंसं  $r^1 r^4 r^6$ , व्यंश  $k$ .—सोमपतिं  $hm^1r$ , सोमपतिर्  $r^1 r^4 r^6$ , सो उपतिं  $b$ , सो उपति (नृप)  $fk$ , सोमपतिं  $r^5$ .—The end of the *varga* is here marked by १२ in  $bfk$ , not in  $hdm^1$ .

<sup>a</sup> There seems to be no distinct reference to any such myth in these three hymns.

### 13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers : RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others <sup>a</sup>—

वेदेहो  $hm^1$ , वेदेहं  $r^3$ , विदेहो  $b fkr$ .—ईजे च  $Am^1$ , ईजे स  $b fkr$ .—सारस्वतादिभिः  $hm^1rfk$ , सास्वतो दितिः  $b$ .

<sup>a</sup> This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमत्तां  $r$ , शक्तिमत्तां  $b$ , शक्तिमत्ता  $m^1fk$ .—ऋषपाक्रियाम्  $b$ , ऋषपाक्रिया  $f$ , ऋषपाक्रिया  $m^1$ , ऋषपाक्रियाम्  $r$ .—नृषु सर्वेषु  $Am^1$ , विष्णुलोकेषु  $fk$ , विष्णुलोके  $b$ .—आत्मनो  $Am^1$ , आत्मन्ये (वा०)  $B$ .—वीर्यमक्षयम्  $hm^1r^3$ , वीर्यमक्षयम्  $f$ , वीर्यमक्षयम्  $b$ , वीर्यमक्षयम्  $r$ .

61. <sup>a</sup> When the brothers <sup>b</sup> Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāvaka, and Agni Sahasṛsuta <sup>c</sup> had been shattered by the Vāsaṭ, call,

आतृष्यौ b, आतृवर्गौ hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, आतृवर्गौ (cp. v. r. vii. 116: वर्गे: and वामे) fk, आतृवर्ग n, अमी च rp, अमी तु r<sup>5</sup>r<sup>7</sup> (आतृषु S).—सहःसुते b, स सुते p, सह सुते fk, सह सुतौ hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, सहस सुते r<sup>5</sup>, सहसः सुतौ r, स्थितैर्युते n.

<sup>a</sup> The following passage (61-81<sup>ab</sup>), as quoted by an old MS. (p) of Śadguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nītimañjarī on RV. x. 51. 8. Cp. Sāyaṇa's introduction to RV. x. 51 (with var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 16). <sup>b</sup> My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrāṭṛṣv agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vaṣaṭkūreṇa vṛkṣeṣu bhrāṭṛṣu*), not a single letter is wanting. <sup>c</sup> Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahasṛ suta (shortened for the sake of metre to the compound form Sahasṛsuta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agnih pāvakaḥ, sahasṛ sutayor vāgnyor gr̥hapati-yaviṣṭhayor vāgnyatarah*; according to Śadguruśiṣya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahonāmnoḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters <sup>a</sup>, (and) the trees.

अपचक्राम Bn, अभिचक्राम Am<sup>1</sup>.—देवेभ्यः B, सौचीको Am<sup>1</sup>.—सौचीकोऽपिर् BS, भयादपिर् Am<sup>1</sup> p.

<sup>a</sup> Cp. Sarvānukramaṇī: *sauciko 'gnir apah praviśya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

ग्री MSS., ऽस्मिन् n.—वेचन्त br, वेचन्त hdm<sup>1</sup>, वेचन्त f, वेचन्त p.—देवा हत्वामुरान् hdm<sup>1</sup>, हत्वा सर्वामुरान् b.—युधि hrm<sup>1</sup> p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm<sup>1</sup>, after the preceding line in b, not at all in dfk.

#### 14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa <sup>a</sup> espied him from afar. Both of them, taking him with them, went to the gods.

वरुणस्यान्वपश्यताम् hm<sup>1</sup>rf, वरुणश्चैव पश्यताम् n, (यमे मेवा)वरुणौ चान्यपश्यताम् b.—उभावेनं Am<sup>1</sup>p, उभौ चैनं bn.

\* On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said: 'O Agni, bear our oblations, and accept boons<sup>a</sup> from us; do thou, O brilliantly shining one, attend upon us;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

दृष्ट्वा देवास्त्वेनं hdrp, दृष्ट्वास्त्वेनं m<sup>1</sup>, देवाश्चैनम् bn, देवाः चैनं fk.—वरं Am<sup>1</sup>, वरान np, वरा b, वन् f, (वह)न् k.—चास्मत्तस्य hm<sup>1</sup>np, चास्मात्तस्य b, चात्मानः fk, मत्तस्य r.—देवयानान् m<sup>1</sup>, देवयानात् f, °जानात् k, देवयानां bn.—सुगान्यथः fm<sup>1</sup>n, सुगान्यथः b.—The third line of 65 is found in bfk m<sup>1</sup>n, but not in hdr.

\* The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *sarvān eva varān daduḥ* is used in 76.

66. Agni then answered them: 'What all ye gods have said to me I will do; but let the five races enjoy my priesthood'<sup>a</sup>—

°वाथ तानमिर् hrbk, °च तदामिस्तान् p.—विश्वे देवा m<sup>1</sup>rbfkn, विश्वानरा° r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, विश्वे ब्रूत hdr<sup>3</sup>, विश्वे कूत p.—यदूच माम् b, यदथ मा fk, यदाथ माम् m<sup>1</sup>, यदाथ माम् r, °य दातुं मा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यथात्त माम् p, यथाक्रमात् hdr<sup>3</sup>, प्रयच्छत n.—जुषन्तां तु Am<sup>1</sup>p, जुषन्तां च B.—होत्रं hdm<sup>1</sup>r<sup>3</sup>pB, होत्रं r.

\* Cp. RV. x. 53. 5: *pañca janā mama kotraṃ juṣantām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)<sup>a</sup>, the son of the Lord of the House<sup>b</sup>, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शालामुख्यः hdm<sup>1</sup>r<sup>3</sup>bp, शाखामुख्यः fk, शाख्यमुख्यः r.—The end of the *varga* is here marked by १४ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, the Āhavanīya fire.

<sup>b</sup> That is, the Gārhapatya fire.

### 15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons<sup>a</sup>;

B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons<sup>b</sup>:

मनुष्याः पितरो  $hm^1r$ , मनुष्याः पशवो  $bfk$ .—यक्षराक्षसाः  $m^1bf$ , (असुरा) राक्षसा-  
स्तथा  $p$ .—68<sup>cd</sup> is found in  $m^1bfk$ , but not in  $hd$ , nor is it mentioned in  $r$ .

<sup>a</sup> The last two are probably meant to form one group so as to make five altogether.

<sup>b</sup> This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yakṣas are there omitted: *gandharvāḥ pitaro devā asurā rakṣāṃsiṭy eke*. (Cp. JRAS., 1894, p. 20.) Here also the last two, Yakṣas and Rākṣasas, are meant to form one group. The two lists in 68<sup>ab</sup> and 68<sup>cd</sup> have four classes in common: *pitarāḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uragāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska <sup>a</sup> and Aupamanyava state these to be the five races. Śākatāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्कोपमन्यवावैतान्  $hdr$ , यास्कोयमन्यवावैतान्  $r^1r^4r^6m^1$ , यास्कोयमनचैवैतान्  $k$ ,  
यास्कोपमनचैवैतान्  $p$ , यास्कोयमत् चैवैतान्  $b$ .

<sup>a</sup> In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note <sup>b</sup>) which is practically the same as that of 68<sup>cd</sup>; while what he states to be Aupamanyava's opinion is that attributed to Śākatāyana in 69<sup>cd</sup>. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68<sup>ab</sup> (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāpsarasāḥ, śarpāḥ, pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātr,' and 'Brahman.'

यजमानं च  $b$ , यजमानश्च  $hdm^1rfkp$ .—<sup>०</sup>ध्वर्युस्तथोद्गा<sup>०</sup>  $m^1$ , <sup>०</sup>ध्वर्युश्च उद्गा<sup>०</sup>  $fkr^2$ ,  
<sup>०</sup>ध्वर्युरथो<sup>०</sup>  $b$ .—ब्रह्मा चेति  $m^1$ , ब्रह्मणे तान्  $b$ , ब्रह्मणे तान्  $fkr^2$ .—वदन्ति तान्  $m^1$ , वदति  
तान्  $b$ , वदाति तान्  $fkr^2$ .—70<sup>cd</sup>-72 are found in  $b fkr^2 m^1$ , but not in  $A$ .

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādīn*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya <sup>a</sup> Brāhmaṇa <sup>b</sup>—

'and (continued Agni) whatever other terrestrial creatures (*prthivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).\*

72. ब्राह्मणे चैव b, ब्राह्मणाश्चैव m<sup>1</sup> fkr<sup>2</sup>.—य यज्ञियाः b, य यज्ञियो fkr<sup>2</sup>, ययज्ञिकाः m<sup>1</sup> (cp. यज्ञियासः in RV. x. 53. 4).—The end of the *varga* is here marked by १५ in bfm<sup>1</sup>, not in k.

<sup>a</sup> See above, 69, note <sup>a</sup>. <sup>b</sup> 67-72<sup>ab</sup> is a parenthetical explanation of *pañca janāḥ*.

### 16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice <sup>a</sup> ;

अध्वरेऽध्वरे h m<sup>1</sup> r, अथवेरे यरे b, अध्वरे (only) f, एवमध्वरे kr<sup>2</sup>.

<sup>a</sup> This and the following śloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.<sup>7</sup>

च यः पशुः h d m<sup>1</sup> r<sup>3</sup> b f k r<sup>2</sup>, पयः पशुः r, (सोम) वयः पशून् p.—मद्देवत्वानि m<sup>1</sup> n, मद्देवत्वा तु h d r<sup>3</sup>, मे देवत्वानि f k r<sup>2</sup>, मद्देवत्वानि b p r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—देवतोऽसु च m<sup>1</sup> k r p, देवनोऽसु च f, देवतोऽसु चं b, देवतोऽसु हि n, देवतसृचः h d r<sup>3</sup>.

75. This was accorded (*pratyārdhā*) with (the words) ‘Thine, O Agni, the sacrifice’ (*tavāgne yajñāḥ* : x. 51. 9<sup>c</sup>); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यार्धि r<sup>3</sup>, इत्येतत्प्रत्यार्धि h d r b f k, एवं प्रत्यूचुः n.—यस्य A m<sup>1</sup> r<sup>6</sup>, तस्य b f k r<sup>2</sup>.—75<sup>ab</sup> is found in h d r<sup>3</sup> f k r<sup>2</sup> r<sup>5</sup> n, but is wanting in r<sup>1</sup> r<sup>4</sup> r<sup>6</sup> m<sup>1</sup> p.

76. and thirty gods<sup>a</sup> gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु h m<sup>1</sup> r, चैव p, चैवास्त्य b f.—सर्वानेव h m<sup>1</sup> r, सर्वानेतान् b f p.—देवैः पुरस्कृतः h m<sup>1</sup> r, देवैश्च संसृतः b f k n (°स्त° f).

<sup>a</sup> Cp. RV. x. 52. 6 ; see my ‘Vedic Mythology,’ p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of *Hotr* (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूपाङ्गानि b, विधूमाङ्गानि m<sup>1</sup>, विधूयान्नानि hd, विधूमानि f, विधूयमानि k.—होत्रम् hdm<sup>1</sup>r<sup>3</sup>bk, ह्रीत्रम् fr: होत्र is the word used in RV. x. 51. 4.—दिवात्मा hdr, विश्वात्मा bfk.—The end of the *varga* is here marked by १६ in m<sup>1</sup>bfk, not in hd.

**17. Story of Agni's flight (concluded). RV. x. 54–57.**

78. His bone became<sup>a</sup> the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजनं hd, सुगन्धे तेजनं b, सुगन्धं तजन (०न्त kr<sup>2</sup>) fkr<sup>2</sup>.—स्नायु hdm<sup>1</sup>p, स्नायुः bfr, प्रायुः kr<sup>2</sup>, सुचु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṇ cakṣur gachatu vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā<sup>a</sup> plant; his marrow, sand and gravel;

केशास्तु hd, केशाश्च bfr. —नखानि च hm<sup>1</sup>r<sup>1</sup>bfk, नखास्तथा p.—अन्त्राणि hdr, अंचानि fk, आंचाणि b.—चैवाप्यवका bfkp, शैवलास्त्वैव hdm<sup>1</sup>r. —०तशर्कराः hdm<sup>1</sup>bf kr<sup>2</sup>p, ०तशर्कराः r<sup>3</sup>, ०तकर्कराः r.

<sup>a</sup> Between the two readings *caivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*<sup>o</sup>) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'<sup>a</sup> (*mahat*: x. 51–53)

विविधा hdm<sup>1</sup>, विविध<sup>o</sup> fk, विविधं br.

<sup>a</sup> Cp. *Sarvānukramaṇi*: *agniḥ . . . devaiḥ samavadad uttarais tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)<sup>a</sup> after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhūṃ dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐन्द्रे सूक्ते  $hm^1r$ , ऐन्द्रसूक्ते  $fkp$ , ऐं सूक्ते  $b$ .—तु तां सु ते  $bkr$ , नु तां सु ते  $f$ , सुतां सु ते  $b$ , सुतां सुते  $d$ .— $81^{cd}$  and  $82^{ab}$  are not found in A, but in B and  $m^1$  only.

<sup>a</sup> On the *pratika tāṃ su te* see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sahaḥsute*, above, 61).

B 82. The praise here also appears as of Breath and of Soul <sup>a</sup>.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)<sup>b</sup> there is a triplet (3-5) to Mind (*manas*).

वैश्वदेवे च  $hm^1r$ , देवस्या  $b$ , देवस्यां  $fk$ .—द्वितीयेऽर्थमणसृचः  $hdr^3$ , द्वितीयेऽर्थमणो द्वृचः  $r$ , द्वितीयर्थणो द्वृचः  $m^1$ , द्वितीये गिरिसां सुतिः  $fk r^2$ , द्वितीयैंगिरसां सुतिः  $b$ .—The end of the *varga* is here marked by १८ (instead of १७) in  $bfk$ , not at all in  $hd$ .

<sup>a</sup> RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Cp. BD. vi. 134, 136. <sup>b</sup> This *pāda* ( $82^d$ ) in B is identical with  $102^d$  in A and B, and may

have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Aṅgirasas in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मनसस् (cp.  $85^b$ ). र्यमणस् is probably due to मनसस्, by the loss of one स, becoming मनस्, the lacking syllable then being supplied by र्य, with the consequent change of न to ण.

### 18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers<sup>a</sup> also (and) should be recited (in that sense) by priests (*ārtviṣa*)<sup>b</sup>. The hymn<sup>c</sup> (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रथमैन्द्रो द्वितीयापेय्य  $hm^1r b f k$ , प्रथमा त्वैन्द्रथेन्द्रापी  $r^1 r^4 r^6$ .—तत्सोमदेवता  $hdm^1 r f k$ , चक्षोमदेवता  $b$ .— $83^b$  in  $r^1 r^4 r^6$  appears as आर्विज्यामपरं तु यत्, which is practically identical with  $83^d$ . This indicates that though  $83^{cd}$  does not occur in A (but in  $Bm^1$  only) it was known to the copyists of some A MSS.—आर्विजं यत्तद्  $b$ , आर्विज्यं यद्  $f$ , आर्विज्यं च षड्  $kr^2$ , आर्विजं वा यद्  $m^1$ .—उत्तरम्  $bm^1 f k r^2$ .

<sup>a</sup> The *pitaraḥ* are invoked in x. 57. 5. <sup>b</sup> Cp. Sāyaṇa's introductory remark on RV. x. 57: *mahāpitrayajñe 'py etad r̥tvigbhir japyam*. <sup>c</sup> *Sūktam* belongs to 84.

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्त्रकामस्य <sup>m<sup>1</sup></sup>, पक्त्रकामस्य <sup>fkr<sup>2</sup></sup>, यक्त्रकामस्य <sup>b</sup>.—संमोहान्नवृसंज्ञस्य <sup>fkr<sup>2</sup></sup>, सांमा-  
हान्तष्टसंज्ञस्य <sup>b</sup>, संमोहाच्च विसंज्ञस्य <sup>m<sup>1</sup></sup>.—शत्रूणाभिहतस्य <sup>m<sup>1</sup></sup>, शत्रूणाभिहतस्य <sup>b</sup>, शत्रूणां  
दभिहतस्य <sup>fkr<sup>2</sup></sup>.—तु <sup>b fkr<sup>2</sup></sup>, च <sup>m<sup>1</sup></sup>.—This śloka is found in B and <sup>m<sup>1</sup></sup> only.

85. Subandhu's life is (here) recalled<sup>a</sup> (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku<sup>b</sup>, the Rathaprostha<sup>c</sup>, cast off<sup>d</sup> (*vyudasya*) his domestic priests

जीवावृत्तिः <sup>hm<sup>1</sup>r</sup>, जीवाधृत्तिं <sup>b</sup>, जीवाधूर्तिं <sup>f</sup>, जीवाधूर्तिं <sup>k</sup>.—सुबन्धोर्वा <sup>hm<sup>1</sup>b</sup>,  
सुबन्धोर्था <sup>fk</sup>, सबन्धोर्वा <sup>r</sup>.—यदि वा <sup>hm<sup>1</sup>rb</sup>, यद् वा <sup>f</sup>, पाद वा <sup>k</sup>.—मनसः स्तवः <sup>m<sup>1</sup>r</sup>,  
मनस स्तवः <sup>hdbfk</sup> (°व <sup>bfk</sup>).—°त्वाको <sup>hdbfk</sup>, °त्वाकुः <sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>, °त्वाके <sup>m<sup>1</sup></sup> (cp. *v. r.*  
96).—रथप्रोष्ठः <sup>br</sup>, रथप्रोष्ठाः <sup>f</sup>, रथप्रोष्ठाः <sup>kr<sup>2</sup></sup>, रथप्रोष्ठान् <sup>hr<sup>3</sup></sup>, °ष्ठान् <sup>d</sup>.

<sup>a</sup> In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

<sup>b</sup> Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *aiḥṣvāko rājāsamātiḥ*.

<sup>c</sup> Cp. RV. x. 60. 5: *asamātiṣu rathapro-*  
*sthesu*.

<sup>d</sup> This word belongs to 86; cp. Sarvānukramaṇī: *purohitāṃs tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)<sup>a</sup>. The two crafty priests named Kirāta and Ākuli<sup>b</sup>

द्वैपदा चे <sup>hd</sup>, द्वैपदा ने <sup>b</sup>, द्वैपदान्ये <sup>m<sup>1</sup></sup>, द्वैपदान्ये <sup>f</sup>, द्वैपदान्ने <sup>k</sup>.—किराताकुली <sup>bkr</sup>,  
किराताकुलि <sup>f</sup>, किराता कुली <sup>hdm<sup>1</sup>r<sup>3</sup>s</sup>, कली <sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>5</sup></sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*.

<sup>b</sup> On these two names

cp. S.B. i. 1. 4<sup>14</sup> and the Sātyāyanaka in M. M., RV.<sup>2</sup> vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best<sup>a</sup>. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधत्त <sup>hm<sup>1</sup>r</sup>, पुरोवंतौ <sup>fk</sup>, पुरोवंतः <sup>b</sup>.—वरिष्ठौ <sup>hm<sup>1</sup>r</sup>, वसिष्ठौ <sup>fk</sup>.—गत्वा <sup>hdr</sup>,  
युक्ता <sup>fk</sup>, wanting in <sup>b</sup>.—गोपायनानभि <sup>hdm<sup>1</sup>r</sup>, गोपायनान्नहि <sup>b</sup>, गोपायनानिह <sup>fk</sup>.—  
None of the MSS. mark the end of the eighteenth *varga*.

<sup>a</sup> Cp. Sarvānukramaṇī: *māyāvinau śreṣṭhatamau matvā purodadhe*; cp. Śaṅgurusīṣya,  
p. 153.



## 19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायाबलाच्च hm<sup>1</sup>r, मायाच यौसाच्च b, मायात्वयात्वलाच्च f, मायात्वयात्वलघ k.—  
सुबन्धुम् hdm<sup>1</sup>r fk, वसुधम् b.—°भिपेततुः hdrb, भियेचतुः f, °भियेवतु k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)<sup>a</sup>, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers<sup>b</sup>,

स्वासुम् hm<sup>1</sup>rb, स्वसम् f, स्वम् k.—आलुच्य m<sup>1</sup>r, आलोच्य hdr<sup>3</sup>r<sup>5</sup>, आलुष्य r<sup>2</sup>,  
आलुष्य b, अभिलुष्य fk.—गतासौ hdm<sup>1</sup>r, भ्रातरि bn, omitted in fk.

<sup>a</sup> Cp. Sarvānukramaṇī: *subandhoḥ prāṇūn ācikṣipatuḥ*. <sup>b</sup> 89<sup>cd</sup> and 90<sup>ab</sup> are quoted in the Nītimañjarī on RV. v. 60. 12.

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat*: x. 58)<sup>a</sup>.

जेषुः hm<sup>1</sup>r, ययुः bfk.—मनआवर्तनं तस्य bfk(S), मनश्चावर्तनं तस्य r<sup>2</sup>, मनश्चावर्त-  
यन्तोऽस्य hdm<sup>1</sup>r.—भ्ययुः hm<sup>1</sup>rb, भ्ययः fk.

<sup>a</sup> Cp. Sarvānukramaṇī: *mā . . . svastyayanam japtvā . . yat . . mana-āvartanam jepuḥ*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)<sup>a</sup>.

भेषजार्थं hd, भैषजार्थं m<sup>1</sup>r (cp. RV. x. 59. 9: भेषजा).—तत्र hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, त्वच r, प्रति bfk (the pratika of RV. x. 59, because 91<sup>ab</sup> is wanting in these MSS.).

<sup>a</sup> Cp. Sarvānukramaṇī: *pra tāri . . . nirṛter apanodanārtham jepuḥ*.

92. Now the three verses 'Not at all' (*mo su*: x. 59. 4<sup>abc</sup>) are addressed to Soma, the last (4<sup>d</sup>) to Nirṛti<sup>a</sup>: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asuniti.

मो ध्विति तु h m<sup>1</sup> r, मो ध्वित्यस्याः bf, मो द्धितस्याः k. — नैर्द्धती r, निर्द्धती h d r<sup>3</sup> b f k r<sup>2</sup>. — °नीतिः क्षुतिः परे h, °नीतिक्षुतिः परे d, °नीति क्षुतिः परा r, °नीतिरतः परे b f, °नीतिरतिः परे k.

<sup>a</sup> The statement of the Sarvānukramaṇī is : the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska<sup>a</sup> thinks the last verse (59. 6<sup>d</sup>) is addressed to Anumati.

The end of the *varga* is here marked by १९ in b f k (not at all in h d m<sup>1</sup>) thus giving five and a half ślokas to this *varga* (if 91<sup>a b</sup> is included) and leaving five and a half for the next.

<sup>a</sup> Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6<sup>d</sup>.

## 20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ* : x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam* : x. 58. 8–10) is to the Two Worlds (*rodasī*), while in the stanza 'Together' (*sam* : x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च b k r, मश्च f, सोमक्षु h d m<sup>1</sup>. — ऋचि तु क्षृताः h d r<sup>3</sup> m<sup>1</sup>, इति तु क्षृता r, रिचः संक्षृताः b, ऋच संक्षृताः f, ऋच संक्षृतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*) : 'infirmity' is stated to be a designation of sin or (bodily) trouble<sup>a</sup>.

वे h d m<sup>1</sup> r, ते b f k. — त्वथ h d r, चैव m<sup>1</sup>, त्विन्द्र b, (तुष्टुवि) त्विन्द्र f, त्विन्द्र k.

<sup>a</sup> Cp. Nirukta iv. 21 : *rapo ripram iti pāpanāmanī bhavataḥ*.

96. Then with the four stanzas<sup>a</sup> 'Hither' (*ā* : x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā* : x. 60. 5).

ऐत्वाकुम् hdr, एत्वाकुस् f, ऐत्वाकु k, ऐत्वाकुम् bm<sup>1</sup>: cp. the various readings above, vii. 85 and v. 14.

<sup>a</sup> Here we have *ṛgbhiś catasṛbhiḥ*, but in vi. 41 *ṛgbhiś caturbhiḥ*.

97. And their mother<sup>a</sup> praised the king with (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). <sup>b</sup>The king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यस्येति माता च hdr bfk, अगस्त्यस्य स्वसा माता n.—सुतः स bm<sup>1</sup>rs, सुतः स fk, सुतश्च hd.—सत्रीडस् hdr, त्रीलुस् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संहृष्टः n.

<sup>a</sup> Cp. *Ārsānukramanī* x. 24: *svasā agastyasya mātā eṣām*. <sup>b</sup> The following passage (97<sup>cd</sup>-101) is quoted in *Sāyaṇa* on RV. x. 60. 7. Parts of it (97-98<sup>ab</sup>, 99<sup>cd</sup>-100<sup>ab</sup>) are also quoted in the *Nītimañjarī* on RV. x. 60. 12.

98. As among the Atris<sup>a</sup> they had also praised Agni with a *dvipadā* hymn (*dvaiṣpada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhī*)<sup>b</sup> is the spirit

सूक्तेनाथ<sup>a</sup> bfk n, सूक्तेनाथ r, सूक्तेनेषां Am<sup>1</sup>.—द्वैपदेन यथात्रिषु hm<sup>1</sup>rfkn(h)s, पदतृषु n, यदतृषु n(m), द्वैपदं यत्तदत्रिषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्वैपदं यत्तदंदिषु b.—अपिरप्यत्र<sup>a</sup> hdm<sup>1</sup>, अपिरिष्यत्र<sup>a</sup> r, अथापिरत्र<sup>a</sup> bfs, अथापिरपि k.—एतान् rs, एनान् m<sup>1</sup>, चैनान् b, चैनाम् fk, देवान् hdr<sup>3</sup>.—परिध्यसुः s, पराव्यसुः Am<sup>1</sup>r<sup>5</sup>, परेत्यसु b, परेत्यसून् fkrn.—The end of the *varga* is here marked by २० in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in RV. v. 24. <sup>b</sup> Cp. *Sāyaṇa* on RV. x. 60 and his quotation from the *Śātyāyanaka* in M. M., RV.<sup>2</sup> vol. iv, p. 175.

## 21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both). Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य चैत्वाकोर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>, सुबन्धोरस्य चैत्वाको fk, सुबन्धोरस्य चैत्वाकोर् s, सुबन्धोरस्य चैत्वाकोर् hdm<sup>1</sup>, सुबन्धोरस्य चैत्वाको r.—हितार्थिना hm<sup>1</sup>rs, हितैषिण b, हितैषिणा fk.—प्रदायासुं hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>s, व्यासु bk, व्यासु f, व्यासून् r, व्यासु n, व्यासु n(hm).—जीवेत्युक्ता hm<sup>1</sup>rs, जीवं त्यक्ता fkn, जीत्यक्ता b.—च hm<sup>1</sup>r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

त्रिदिवं प्रति hm<sup>1</sup>r, त्रिदिवं पुनः bfk<sup>n</sup>.—दृष्टास्ते hdm<sup>1</sup>r, श्रेष्ठेण bfk<sup>r</sup>2.

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)<sup>a</sup>.

<sup>a</sup> According to the Sarvānukramaṇī, they summoned back his life with stanzas 7-11 : *parābhīḥ subandhor jīvitam āhvayan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit<sup>a</sup>.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the Āngirases.

लब्धासुं r, लब्धासुं fk, लब्धासुं hm<sup>1</sup>b (लब्धसंज्ञं S).—इत्यस्यां hm<sup>1</sup>r, इत्यृग्भ्यां bfk.—<sup>०</sup>सृष्टश्च hdk, <sup>०</sup>सृष्टत् b.—<sup>०</sup>ङ्गिरसां स्तुतिः hdkb, गिरिसा स्तुतिः k, <sup>०</sup>ङ्गिरसा स्तुतिः f (cp. 82).

<sup>a</sup> Cp. Sarvānukramaṇī : *tam antyayā labdhasamjñam asprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra<sup>a</sup>. 'May he now prosper' (*pranūnam* : x. 62. 8-11)<sup>b</sup> and the rest are a praise of Manu, son of Savarṇā (*sāvarṇya*)<sup>c</sup>.

सख्यं चेन्द्रेण सह कीर्तयन् hdk, दानं च सकां चेन्द्रेण शाश्वतम् bm<sup>1</sup>, दानं च सखा चैव शाश्वतं f.—सावर्ण्यस्य hm<sup>1</sup>fr (= RV. x. 62. 9), सावर्ण्यस्य bk.—103<sup>ed</sup>-106 are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २१ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. v. 164. <sup>b</sup> Sāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8 : neither comes from the BD. <sup>c</sup> The Sarvānukramaṇī has the metronymic form *sāvarṇi*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇi*. Cp. BD. vii. 1.

## 22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmāṇam* : x. 63. 10) (and) 'Her that is great' (*mahīm ū ṣu*)<sup>a</sup>. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

स्तीत्यभ्यादृषिः hm<sup>1</sup>r, स्तीत्यभ्यादृषिः bfk (सै° bk).—महीमू षु hm<sup>1</sup>bf, महीमू षु d, महिमू षु r, महिमूषि kr<sup>2</sup>.

<sup>a</sup> AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11<sup>5</sup>; quoted in AB. i. 9. 8; AŚS. iv. 3 (cp. Sāyaṇa on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti<sup>a</sup>; 'Welfare to us' (*svastināḥ*: 15) is (in) praise of the Maruts<sup>b</sup>; for it is stated in the texts of the Adhvaryus<sup>c</sup> (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पथ्यास्वस्ते b, पथ्यास्वस्ति m<sup>1</sup>fr, पथ्यास्वस्तिं hd.—आध्वर्यवेषु हि hdm<sup>1</sup>r, आध्वर्यवे ऽपि हि b, आर्यवेय हि fk.

<sup>a</sup> Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5. <sup>b</sup> According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse. <sup>c</sup> This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhujyu from distress' (*bhujyum amhasaḥ*: 12) is addressed to the Aśvins<sup>a</sup>.

मध्यमा तु m<sup>1</sup>, मध्यमा तु hdrfk, मध्यमात् b.

<sup>a</sup> None of these details about 65 are given in the Sarvānukramaṇī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*<sup>a</sup> (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āprī hymn (x. 70).

स्तीत्यापि च r, स्तीत्या hdm<sup>1</sup>.—वाचं च मध्यमाम् m<sup>1</sup>r, वाचमध्यमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m<sup>1</sup> also, not here, however, but between 103<sup>ab</sup> and 103<sup>cd</sup>.—अयेमां r, इमां hdm<sup>1</sup>bfk (one syllable short).—भद्रा hm<sup>1</sup>r, बद्रा bfrk<sup>2</sup>.—आप्रियः hdm<sup>1</sup>bf, आप्रियाः kr<sup>2</sup>, आप्रियः r, (अथापेयमथ)ाप्रियः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> *svasti dṛca* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, *Vāc* is mentioned and *Manu* might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor *Vāc* occurs in 65. 14, though *Manu*, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to *Brhaspati* (67) *Brahmaṇaspati* (appears) in a hemistich (7<sup>cd</sup>). In the hymn to the All-gods here (72) *Brhaspati* is also praised in a hemistich (2<sup>ab</sup>): (that is) in the one beginning ‘*Brahmaṇaspati*’ (72. 2<sup>ab</sup>) by changing (*vikārataḥ*) the characteristic term (*liṅga-vākya*)<sup>a</sup>.

These three lines are entirely omitted in hdr; m<sup>1</sup> omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पते b (108<sup>b</sup>).—लिङ्गवाक्यानिकारमः b, लिङ्गवाक्यविकारते fk, लिङ्गं वाक्यं विकारते m<sup>1</sup>.—The end of the *varga* is here marked by २२ in bfk.

<sup>a</sup> That is, in both hemistichs *Brhaspati* is praised under the substituted alternative name of *Brahmaṇaspati*. 67. 7<sup>cd</sup> as well as 72. 2<sup>ab</sup> begins with *brahmaṇaspatiḥ*.

### 23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to *Brahma*, *Brhaspati* praised next (*atha*)<sup>a</sup> with a hymn (71)<sup>b</sup>.

अमृतं hdm<sup>1</sup>r, अजरं bfk.

<sup>a</sup> That is, after the one last mentioned, the *Āpri* hymn, in 107.

<sup>b</sup> This śloka

is quoted by *Ṣaḍgurusīṣya* on RV. x. 71 and by *Sāyaṇa* on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the *Veda* (as the subject of the hymn).

जीवनार्थं h m<sup>1</sup>r, नार्थं bk, जीवितार्थं f.—प्रायेणात्र हि h m<sup>1</sup>r, णात्तत्तु b, णात्तनु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhiḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the *Veda*) is blamed.

स्वः hm<sup>1</sup>r, स्व k, स्वम् bf.—यथाभिर्निन्द्यते hdm<sup>1</sup>r, तथा हि निन्दते b, तथाहि निन्दते r<sup>2</sup>, तथा हि निन्दते fk.—चग्भिः b, चग्भिः fk, तृग्भिः r, ऋग्भिः hdm<sup>1</sup>.—न्याभिर् hm<sup>1</sup>r fk, (सूक्ते) नाभिर् b.

112. And how the wise found that (speech) when she was located among the seers<sup>a</sup>, and how they divided her at the sacrifice—all this is here told in the third (stanza: x. 71. 3).

यथैताम् bfk, ये चैताम् hm<sup>1</sup>r, ये चैनाम् d.—न्वविन्दन्त m<sup>1</sup>r, न्वविन्दन्ते bfk, न्वविन्देत् b, च विन्देत् d.—विद्वांसर्षिगतां सतीम् bm<sup>1</sup>, विद्वांसर्षिगता सतीम् r<sup>2</sup>, विद्वांसर्षिगता संती f, विद्वांसर्षिगतां सतीम् hdm<sup>1</sup>r<sup>3</sup>, विद्वांस ऋषितां शचीम् r.—यथा च व्यस्रजन् fk, यथा च व्यभन् b, तथा च ह्यभजद् hdm<sup>1</sup>r.—तदचोक्तं m<sup>1</sup>r, तदाचोक्तं bfk, तदशक्तं hd.

<sup>a</sup> Cp. RV. x. 71. 3: *tām anvavindann ṛṣiṣu praviṣṭām; tām ābhṛtyā vy adadhuḥ purutrā.*

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*vinīyoga*) of the (four) chief priests and of their rites at the sacrifice.

दशम्या hm<sup>1</sup>r<sup>3</sup>f, दशम्यां bkr.—तृचा hm<sup>1</sup>r, तृचा b, तृचा fr<sup>2</sup>r<sup>3</sup>.—यक्षे hm<sup>1</sup>r, क्षे f, यक्षे k, ययक्षे b.—The end of the *varga* is here marked by २३ in hm<sup>1</sup> bfk, not in d.

#### 24. Deities of RV. x. 72-84. Khilas.

114. Now in the following (hymn: x. 72) Dakṣa<sup>a</sup> is praised and also the eight sons of Aditi<sup>b</sup>: Dhātṛ, Indra, Varuṇa, Mitra, Amśa, Sūrya, Aryaman, Bhaga<sup>c</sup>.

तु सूयते चोत्काष्टी hdm<sup>1</sup>, तु सूयते चोत्का ऋष्टी r, तु सूयते चास्यत्काष्टी<sup>1</sup> r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, तु सृचात्काष्टी b, तु सृचात्काष्टी f.—चैवादितेः m<sup>1</sup>r, चैवादितेः fk, चैवादितेः b, चैवादिसि hd, चादितये r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मित्रोऽशः सूर्योऽर्यमा hdm<sup>1</sup>r, मित्रः सूर्याश्वांशो र्य b, मित्रः सूर्यश्वांशो र्यमा f.

<sup>a</sup> The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the pādas of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza: *aditer dakṣo ajāyata, dakṣād v aditiḥ pari*; and is invoked in the fifth: *aditir hy ajanīṣṭa, dakṣa, yā dukhitā tava*. The Sarvānukramaṇī throws no light on the passage, the hymn being simply described as *daivam*. <sup>b</sup> Cp. stanza 8: *aṣṭau putrāso aditer ye jātāḥ*.

<sup>c</sup> Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) ‘Thou hast been born’ (*jani-ṣthāh* : x. 73, 74) are addressed to Indra ; but in (the hymn) which here follows (beginning) ‘Let well proclaim’ (*pra su* : x. 75) the streams (*śravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-nataḥ*) in seven groups of seven<sup>a</sup>. ‘Hither you’ (*ā vaḥ* : x. 76) is to the pressing stones ; the two ‘Of the sprinkling of the cloud’ (*abhrapruṣaḥ* : x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तकैर्बर्गेः hm<sup>1</sup>r, सप्तकैर्बर्गि b, दशकैर्वापे fkr<sup>3</sup>(r<sup>2</sup>?) : cp. v. r. vii. 61. — प्रधानतः hm<sup>1</sup>r, बुभक्तयः f, द्विभक्तयः kr<sup>3</sup>(r<sup>2</sup>?), बुरुक्तयः b.

<sup>a</sup> This was doubtless suggested by the words of RV. x. 75. 1 : *pra sapta-supta tredhā hi cakramuḥ*.

117. The two (beginning) ‘I saw’ (*apaśyam* : x. 79, 80) are addressed to Agni ; the two ‘Who these’ (*ya imā* : x. 81, 82) are addressed to Viśvakarman ; the two ‘Who to thee’ (*yas te* : 83, 84) are addressed to Manyu. But that which follows, ‘In my vow’ (*mama vrate*)<sup>a</sup>,

मान्यवे r, मान्यवेन् h, मान्यवेन् d, मान्यते bfk.—मम व्रते hm<sup>1</sup>r, म व्रते bfk.

<sup>a</sup> This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hr̥dayaṃ te dadhāmi*. It is thus described in the accompanying Anukramaṇī : *mama : prājāpatyo hr̥dyo, vaiśvadevaṃ tu, vivāhārthāśis tv, ānuṣṭubhaṃ tu, &c.* Cp. XV. vi. 94. 2 ; Pāraskara GS. i. 8. 8 ; ii. 2. 6 ; Sāṅkhāyana SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) ‘Out’ (*ut*)<sup>a</sup>, consisting of eight stanzas, is (the hymn of) Parākadāsa<sup>b</sup> (and) is addressed to Agni.

पराकदास आग्नेये Am<sup>1</sup>, पराकदास आग्नेयं B.—The end of the *varga* is here marked by २४ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line : *ut tudainam, gr̥hapate* ; and is thus described in the Anukramaṇī : *ud : aṣṭau, Parāgadāsaḥ*. <sup>b</sup> The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jivaputra in v. 92. Cp. Ṛgvi-dhāna iii. 21. 4 : *parākadāsasya vidhim*, and iii. 22. 2 : *parākadāso dveṣyārtham*, &c. See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.



## 25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa<sup>a</sup>, while the last but one (x. 85. 7) is addressed to Indra and Agni<sup>b</sup>.

Sāvitrī and Sūryā<sup>c</sup> are one and the same wife of Vivasvat,

मेचावरुण्यक् तत्रास्ति hdr, मेचावरुण्यक् चतुर्थो bm<sup>1</sup>, मेचावरुण्यश्चतुर्थो f.—चतुर्थेन्द्राण्युपोत्तमा r, चतुर्थेन्द्राण्युपोत्तमा hd, पंचम्येन्द्राण्युपोत्तमा m<sup>1</sup>, पंचम्येद्री ततः परा bfk.

<sup>a</sup> It begins with the pāda: *imām me mitrāvaruṇau*. <sup>b</sup> It begins with the two pādas: *anena brahmaṇagne tvam, ayaṃ cendro na iḍitaḥ*. This makes the correction of *aindrāṇy* to *aindrāṇy* certain. <sup>c</sup> Cp. Sarvānukramaṇī: *sāvitrī sūryā*. On the three forms of Sūryā see BD. ii. 8-10; cp. M. M., RV.<sup>2</sup> vol. iv, p. 27.

120. who is praised as Vṛṣākapāyī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati* = *sūrya*).

एषा Am<sup>1</sup>, ह्येषा bfr.—विमज्य प्रेति hm<sup>1</sup>r, विमज्याचेति fk, विमज्याचेति b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapāyī at the end of days, she goes down.

उषा: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>fk, उषा hdm<sup>1</sup>rb.—पुरोदयात् b (=BD. ii. 9), पुरादया f, पुरोदये hm<sup>1</sup>r.—मध्यंदिने स्थिते hm<sup>1</sup>r (=BD. ii. 9), भूत्वा दिनादिषु b, भूत्वा दिनातिषु fk.—भूत्वा वृषा<sup>o</sup> hdm<sup>1</sup>r, स्नुता वृषा<sup>o</sup> bfk.—०थी च hm<sup>1</sup>r, ०थीति bfk.—दिनं त्वेष्वगच्छति b, दिनान्तेष्वेव गच्छति fr<sup>2</sup>, दिनांश्चैव गच्छति k, दिनान्तेष्वनुकीर्तिनी hr, ०कीर्तिनी dm<sup>1</sup>.

122. The first stanza here (x. 85. 1) addressed to Sūryā<sup>a</sup> is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

०सूर्यतं<sup>o</sup> hm<sup>1</sup>bfk, ०सूर्यतुं<sup>o</sup> r.—सौर्याद्यात्र hd, सौर्याद्यात्र r, सूर्याद्यात्र bm<sup>1</sup>, सूर्याद्यात्र fk.—हृगुच्यते hd, दृगुच्यते r, पिहोच्यते bfk.—त्वग्भिश्च्यते hdm<sup>1</sup>r, त्वत्रार्च्यते b, त्वत्रोच्यते f.—ओषधिः hd, ओषधिः r<sup>3</sup>, ओषधः r, ओषवः b, ओषवः fk. I have preferred the reading ओषधिः because of RV. x. 85. 3: सोमं मन्यते पपिवान् यत्संपिष-स्थोषधिम.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as *ātma-daivatam*, and Śaṅgurusīśya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī* : x. 85. 6–13) the evolutional section (*bhāva-vṛttam*) for Sūryā<sup>a</sup> is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> The pāda *sūryāyai bhāvavṛttam tu* is identical with Ṛgvidhāna iii. 22. 3<sup>c</sup>, where it is stated that a father should recite *sūryāyai bhāvavṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Ṛgvidhāna, pp. xi and xxviii.

## 26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

दृच hdr, omitted in bfk. — सूर्यम् b, सूर्य - - म (वोतरार्चति) fk, सूर्य hdm<sup>1</sup>r. — सौर्याचान्द्रमसी b, सूर्याचन्द्रमसी hdm<sup>1</sup>rfk (this perhaps represents an original सूर्याचान्द्रमसी, with vrddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19<sup>ab</sup>), while the following two (19<sup>cd</sup>) are to the Moon. Aurnavābha<sup>a</sup>, however, thinks that in this couplet the Aśvins are praised.

प्रथमौ hdm<sup>1</sup>r, तु पूर्वौ b, तु पूर्वौ f. — और्णवामो hdm<sup>1</sup>b, और्णवामो r. — 125<sup>cd</sup> (in addition to the preceding word परौ and the following सूर्याचन्द्रमसी) is omitted in fk.

<sup>a</sup> Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)<sup>a</sup>.

अहोरात्रे hdm<sup>1</sup>r, अहोरात्रौ bfk<sup>2</sup>: cp. अहोरात्रावित्तिके, Nirukta xii. 1.

<sup>a</sup> The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture; and they fare (*carataḥ*), each separately, to the south and the north <sup>a</sup>.

अश्नुवाते hdm<sup>1</sup>r, च्युवाते b, व्युस्नुवाते f.—लोकान् hdm<sup>1</sup>, लोकाञ् r, सर्वं bfk.—पृथक् पृथक् करतो b, पृथक् पृथक् च वरतो fk, पृथक् पृथक्ते चैरतुर् hdm<sup>1</sup>r<sup>3</sup>, पृथक् पृथक् ते चरतु r.

<sup>a</sup> This is evidently a paraphrase of RV. x. 85. 18: *pūrvāparaṃ carato māyayā .. etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*vīrayati*) them well (*su*): apportioning (*samdadhat*) all their functions (*kāryānā*) he goes among them in order to instigate (*īryatvāya*) them well <sup>a</sup>.

सुवीरयति तानि वा m<sup>1</sup>, सुवीरपतितानि b, सुवीरः पतितानि वा fkr<sup>2</sup>.—सु ईर्यत्वाय यात्यिष m<sup>1</sup>, सु इरयत्वा यात्यिषु b, सु इयत्वा पात्यिषु fkr<sup>2</sup>.—संदधत् m<sup>1</sup>, संवदत् b, स दधत् fk, स वदत् r<sup>2</sup>.—128, 129 are omitted in A, but are found in bfk<sup>2</sup>m<sup>1</sup>.—The end of the *varga* is here marked by र्द in bfk.

<sup>a</sup> This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarti* or *suṇvati* or *svīryati* (*sūryaḥ .arter vā suṇvater vā svīryater vā*). The BD. follows the first and the third etymology: *sarati*=*sarti*, *su vīrayati* and *su īryatva* (condition of one who is to be well instigated)=*su īryati*. With Yāska's *su īryati* cp. his etymology (in Nirukta i. 7) of *vīra* from *vīrayati* (probably =*vi īrayati*).

## 27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāḥ*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etānā*) <sup>a</sup>.

चाख द्रमति b, चाख द्रवति fkr<sup>2</sup>, चाख द्र हति m<sup>1</sup> (चाख द्रमति Nirukta xi. 5).—वा चायन् m<sup>1</sup> bfk, वा चायन् r<sup>2</sup>.—चायनी द्रमपि वा चायन्चायनी द्रमुत्तुत b (the line from वा चायन् is here repeated), चाचनिद्रमुच्यते m<sup>1</sup>, वावनिद्रमुच्यते f, वावनिद्रमुच्यते kr<sup>2</sup>. I am doubtful whether I have succeeded in restoring 129<sup>b</sup> correctly.—चमेः पूर्वं m<sup>1</sup> (चमेर्वा पूर्वं Nirukta xi. 5), चाम यच्च b, वमे सत्रे k, वमे षत्रे fr<sup>2</sup>.—समेतानि r<sup>2</sup>, समेनति bfk, समेनति m<sup>1</sup>.—निर्मिमीतेऽथ चन्द्रमाः m<sup>1</sup>, निर्मिमीते न चन्द्रमाः b, निर्मिमीते थ चन्द्रमोः fk, निर्मिमीते थ चन्द्रमोः r<sup>2</sup>.

<sup>a</sup> The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given: (1) *cāyan dramati*; (2) *cāru dramati*; (3) *cīraṇ dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniṇo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yaska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with Kiṃśuka flowers' (*su-kiṃśukam*: x. 85. 20) (the seer) praises Sūryā mounting<sup>a</sup> (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

०रोहतीं h m<sup>1</sup>rb, ०राहसी f, ०राहसी k.—चैव h d m<sup>1</sup>r, चात्र b f k.

<sup>a</sup> The fem. from the weak base, *ārohaṭīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarūḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dāmpatī*) who have started (*yātau*)<sup>a</sup>, but with the following five (24–28) the wife as she reaches the house (of her husband).

यौ तौ h d m<sup>1</sup>r, यातौ b, यात्यै f k r<sup>2</sup>.

<sup>a</sup> I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *yā*<sup>o</sup> might easily have become *yau* owing to the influence of the following *tau stau*<sup>o</sup>; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *gṛhāṇ prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarū ṛjavarāḥ santu paṇthā yebhikḥ sakhāyo yanti no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)<sup>a</sup>. Then (30) the woman's garment, when indifference prevails (*vibhave sati*)<sup>b</sup>,

वरदानं h d m<sup>1</sup>r, रादार्य f, परदाय b.—तत स्त्रिया b, ततस्त्रिभिर् b d r, तत स्त्रि m<sup>1</sup>, तत स्त्रिदा f.—विरागस्य b m<sup>1</sup>d, वर्वरागस्य h, निरागस्य f k.—विभवे h d m<sup>1</sup>r f k, विभगे b.—Between the two pādas of 132, f k r (not A m<sup>1</sup>b) add the four pādas (thus giving five ślokas to the *varga*):

यद्वध्व इति वाससः ।

तद्युक्तया तया स्पर्शो न्दिते<sup>1</sup> पत्युरेव च । <sup>1</sup> f, निद्रिते r [निन्दते].

अगुत्तरा तृतीयस्य<sup>2</sup>

<sup>2</sup> r, तदीयस्य f.

—The end of the *varga* is here marked by २७ in b f k, not in h d m<sup>1</sup>.

<sup>a</sup> Cp. the words of RV. x. 85. 29: *parā dehi śālmulyaṃ brahmabhyāḥ*. See on this, AGS. i. 8. 12. <sup>b</sup> I am doubtful as to the emendation and interpretation of this line.

## 28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*harana*) by the husband<sup>a</sup>.

The stanza ' (The diseases) which ' (*ye* : x. 85. 31) is destructive of consumption (*yakṣma*)<sup>b</sup> ; in the couplet ' May not ' (*mā* : 32, 33) (the seer) praises the waylayers.

हरणं hdr, धारणं m<sup>1</sup>, दारणं fk, दारणं b.—प्रतिषिध्यते hdm<sup>1</sup>r, प्रतिषेधति bfk.—  
०नाशिनी hdkS, ०नाशिनीं m<sup>1</sup>r, ०नाशनी bf.—दृचे मा hdm<sup>1</sup>r, दृचेन bk, दृचेने f.

\* In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c.—According to the *Sarvānukramaṇī* 29, 30 are applied to release from the guilt of touching the wife's garment: *dve vadhūvāsaḥsaṃsparśamocanyau* (see Śaḍguruśiṣya). According to the commentator Jagannātha they censure the touching of the wife's garment: *vadhūvāsaḥsparśanindā*.

<sup>b</sup> Cp. *Sarvānukramaṇī* : *parā yakṣmanūśinī*.

134. But (the stanza) 'Rough is this' (*trṣṭam etat* : x. 85. 34) states what sort of man deserves (to receive) the bridal dress<sup>a</sup>. And various directions<sup>b</sup> are given to her relations

तृष्टमेतदिति hdl, हृष्टमेतदिति m<sup>1</sup>, त्रिष्टमतदिति fk, त्रिष्टमतदिति b, त्रिष्टमे यदिति (!)  
r.—आशास्ते bfkR, आशास्ति Am<sup>1</sup>.—ज्ञातिभ्यश्चा° hm<sup>1</sup>r, ज्ञातिभिश्चा° b, स्वानि-  
भिश्चा° f, स्वानिभिश्चा° kr<sup>2</sup>.

<sup>a</sup> Cp. the text of RV. x. 85. 34 : *sūryāṃ yo brahmā vidyāt, sa id vādhyam arhati*.

<sup>b</sup> Cp. the text of RV. x. 85. 35 : *āśasanam viśasanam atho adhvīkartanam*.

135. by the woman, who is bound<sup>a</sup>. And evolution<sup>b</sup> (*bhāvaṃrtti*) is here told, in the following (stanza : x. 85. 35).

B With the stanza 'I grasp thy' (*grbhñāmi te* : 36), as he then takes her hand, prayers for wealth

वद्धा hm<sup>1</sup>r, वध fk, वशं b.—ते ऋचा हस्तं m<sup>1</sup>, त रिवा यो हस्तं bfkR<sup>2</sup> (हस्त f).—  
गृह्णन्त धनाश्विः m<sup>1</sup>, गृह्णन्तशश्विः b, गृह् धनमाश्विः r<sup>2</sup>, गृह् धनशश्विः fk.—135<sup>cd</sup>  
and 136<sup>ab</sup> are found in bfkR<sup>2</sup>m<sup>1</sup> only.

<sup>a</sup> I have changed the active to the passive construction in order to separate 135 from 134 in translation. <sup>b</sup> Cp. the words of the text : *sūryāyāḥ paśya rūpāni*, &c.

B 136. are uttered (by the husband). In the following (stanza : x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together ;

परया  $m^1$ , परयास्  $bfkr^2$ .— $^0$ शीखाशास्ते  $hdr$ ,  $^0$ शीखाशास्ते  $m^1$ ,  $^0$ शीराशास्ते  $b$ ,  $^0$ शिश शास्ते  $f$ ,  $^0$ शिवःशास्ते  $kr^2$ .—ताभ्यां  $b$ , त्वाभ्यां  $f$ , ताषां  $r^2$ , ताभ्यः  $hdm^1r$ .—सहैव च  $hdm^1r$ , सह क्वचित्  $bfkr^2$ .

B 137. in the triplet 'Having no evil' (*aghora* : x. 85. 44-46) for her (alone), in 'Together' (*sam* : 47) and 'Here' (*iha* : 42) respectively for both. 'Here for us' (*ā nah* : 43) is to Prajāpati; and 'Her here' (*imām* : 45) is addressed to Indra<sup>a</sup>; the last (47) is to Brhaspati<sup>b</sup>.

This śloka is found in  $bfkr^2m^1$  only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रै, but  $m^1fkr^2$  complete it with the corresponding part of 138, viz.  $^0$ मानाश्च यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many);  $b$  alone completes it differently, viz. (प्रै)मामिद्रावत्या बृहस्यतेः. The variations of the MSS. are: प्रैमानाश्च रूपं विशेषतः  $m^1$ , प्रैमानाश्च यथारूपं विशेषतः  $fk$  ( $^0$ शेषः  $f$ ), प्रैमानाश्च यथारूपं विशेषतः  $r^2$ .—प्रैमा<sup>o</sup> I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमाम्.—The end of the *varga* is here marked by २८ in  $b$ , not in  $f$ .

<sup>a</sup> The emendation *imām*, pratika of 45, and *aindri* seem probable, as Indra is invoked in that stanza. <sup>b</sup> I have made the best I could of the last pāda from the reading found in one ( $b$ ) incorrect MS. alone. *Antyā brhaspatēḥ* can only be correct if the khila of one stanza beginning *dhruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Ṛgvidhāna*, p. xxii.

## 29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāḥ*)<sup>a</sup> and with the institutor of the rite (*yājamanāḥ*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगद्यन्ते  $hdr$ , निमज्यन्ते  $b$ .—नृणामपि  $hdr$ , नृणामिह  $b$ .—आर्त्विज्या  $hdm^1r$ , प्रार्त्विज्या  $b$ .—याजमानाश्च  $b$ , यजमानाश्च  $m^1r$ , यजमानाश्च  $hd$ .—This śloka is omitted in  $fk$  excepting the end, मानाश्च यथारूपं विशेषतः, which, in all the MSS. ( $m^1fkr^2$ ) but  $b$ , has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that  $m^1$  (which has these syllables here also) as well as  $fk$  has the plural termination  $^0mānāḥ$  there.

<sup>a</sup> I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

*yājāmānāḥ*. The adjective *ārtviṣa* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ārtviṣya*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*praty-rcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāśaṃsa (*nārāśaṃsi*)<sup>a</sup>.

प्रतिकीर्त्यन्ते hdm<sup>1</sup>r, परिकीर्त्यन्ते b, कीर्त्यन्ते fkr<sup>2</sup>.—देवताश्चेह यासु याः hdm<sup>1</sup>r, देवता तेषु सा भवेत् b, देवता तेषु भाववृत् f, देवता तेषु भाववृत्ततः kr<sup>2</sup>.—वदेत्तां hdm<sup>1</sup>rb, वदेतां r<sup>2</sup>r<sup>3</sup>, वेदां तां f.—देवतां तासु hdr, देवतां भु b, देव - - - तु fk.—नाराशंसीर् b, नाराशी fk, नराशंसीर् hdm<sup>1</sup>r.

<sup>a</sup> On Nārāśaṃsi stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *raibhī āsīd anudeyī nārā-śaṃsi nyocanī*.

140. And they declare that these stanzas addressed to Uṣas<sup>a</sup> form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāvavṛtta*)<sup>b</sup>; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā<sup>c</sup>.

औषसीः b, औषसाः f, उषस्यः hm<sup>1</sup>r, उषस्याः d.—सर्वथा चैता hdr, सर्वथा चैषा m<sup>1</sup>, सर्व एवैता bf.—भाववृत्तं bfr, वृत्तं h, वृत्तं d.—प्रचक्षते hdm<sup>1</sup>r, निगद्यते bf.—पाद-श्चैवात्र r, पादाश्चैवात्र hdm<sup>1</sup>.—The whole of 140 is omitted in k, and 140<sup>cd</sup> in bf.

<sup>a</sup> Sūryā being a form of Uṣas; cp. above, vii. 119-121 on the three forms of Uṣas; also ii. 79.

<sup>b</sup> The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāyai bhāvavṛttam*).

<sup>c</sup> This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35<sup>c</sup>: cp. above, 135, note <sup>b</sup>.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi; for that brown (*kapila*) bull (*vṛṣan*) is Indra<sup>a</sup> and Prajāpati: 'Indra is superior to all'<sup>b</sup>.

असी हि hdm<sup>1</sup>bf, असी तु r.—वृषा hdm<sup>1</sup>r, वृषः bf.—141<sup>ab</sup> is wanting in k.

<sup>a</sup> Cp. ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilaḥ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.<sup>2</sup> vol. iv, p. 27 (var. lect. on RV. x. 86).

<sup>b</sup> The refrain of RV. x. 86, which is also quoted above, ii. 67.

142. (The hymn) beginning 'The demon-slayer' (*rakṣohaṇam*: x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara<sup>a</sup> who is that (celestial) one.

०दि चाग्नेयं hdr, ०दि चाग्नेये m<sup>1</sup>, ०दि चाग्नेयं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०दिराग्नेयं bfk.—वैश्वानरं च hdm<sup>1</sup>r, वैश्वानरश्च bfk.—The end of the *varga* is here marked by २९ in m<sup>1</sup>bf, by २८ in k, not at all in hd.

<sup>a</sup> Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

### 30. Deities of RV. x. 89–93. Story of Purūravas and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra<sup>a</sup> (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m<sup>1</sup>, इन्द्रं r, तथैन्द्रात् f, तथैन्द्रात् bkr<sup>2</sup>.—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya*.—पुरुषसूक्तं hm<sup>1</sup>r, पौरुषं सूक्तं bfk r<sup>2</sup> (पौरुषं S).—च अन्त्यया r, चान्त्यया hdbfk.—पौरुषस्य bfk, पुरुषस्य hm<sup>1</sup>r.—अभजन् r, अभजत् hdm<sup>1</sup>, व्यभजत् bfk.

<sup>a</sup> Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra<sup>a</sup>, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्रां b, ऐत्यां f, ऐतां k, एतां r<sup>2</sup>, अस्यां hm<sup>1</sup>r.—सोमोऽत्र hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>, सोमसु r.—144<sup>c</sup> = i. 19<sup>a</sup>; i. 98<sup>a</sup>; v. 172<sup>a</sup> (cp. Nirukta xi. 5).—144<sup>cd</sup> and 145<sup>ab</sup> are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चात्र सुतः सोमो निपातभाक् ।

<sup>a</sup> I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the Sarvānukramaṇi, which makes the express statement: *pañcamy aindrāsomi*.

145. Rathītara<sup>a</sup> has said that in this (stanza) Soma is incidental (*nipātabhāj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.



राधीतरो hdr, राधीतरो m<sup>1</sup>.—ऐन्द्रेषु हि निपातोऽच Am<sup>1</sup>, ऐन्द्रो ह्येष निपा-  
तसु bfr.

<sup>a</sup> Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhāj*. The same authority is, therefore, perhaps meant here also, and the reading of m<sup>1</sup> may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*praitē* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm<sup>1</sup>r, प्रेति याव्यं वदुत्तरम् b, प्रेति याकूतदुत्तरम् f.—तचार्बुदसु hm<sup>1</sup>r, तचार्युहिषु b, तन्नार्बुदिक्षे f.

B 147. and with the two stanzas 'Forth this to Duḥsīma' (*prataḍ duḥsīme* : x. 93. 14, 15) he (the seer) lauds the gift of kings<sup>a</sup>.

<sup>b</sup> Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147<sup>ab</sup> is found in B and m<sup>1</sup> only.—अप्सरासूर्वशी पुरा hm<sup>1</sup>r, अप्सरा उर्वशी परा b, अशरा उवशी परा f.—The end of the *varga* is here marked by ३० in hbfk, and by २० in m<sup>1</sup>, not at all in d.

<sup>a</sup> There is no reference to this *dānastuti* in the *Sarvānukramaṇī*. <sup>b</sup> The following passage (147<sup>cd</sup>-153) is quoted by M. M., RV.<sup>2</sup> vol. iv, p. 31; cp. Śaṅguruśiṣya's version, pp. 155-158, quoted by Sāyaṇa in his introduction to RV. x. 95; Sāyaṇa also quotes the SB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

### 31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's<sup>a</sup> (*paṭāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra<sup>b</sup>,

संवासम् hm<sup>1</sup>r, संवादम् bfr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—असूयन् hm<sup>1</sup>r, अनिक्न b, अनीक्न fk.—इन्द्रवच्चापि तस्य तु hm<sup>1</sup>r, त्विन्द्रवर्चापि r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, इन्द्रन्वोषितानि तु b, इन्द्रोषितानि तु fk.

<sup>a</sup> Cp. *Vedische Studien*, vol. i, p. 256, note <sup>2</sup>.

<sup>b</sup> By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु वियोगार्थं  $m^1r$ , °र्थे  $hd$ , स तयोस्तु विभागार्थं  $r^1r^4r^6$ , स तयोर्विप्रयोगार्थं  $bfk$ .—भिन्धि  $r$ , भिन्दि  $m^1$ , भिद्  $r^3$ , भिदि  $hd$ , भिध्य  $b$ , भिषि  $fk$ .—तयोर्  $hr^3bfk$ , (भिन्ध्य) नयोर्  $r$ .—वञ्ज  $hr$ , वञ्ज  $fk$ , यञ्ज  $b$ .

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भदित्  $b$ , भिदति  $hdm^1$ , भिदति  $r$ , भेदी  $fk$ .—समायया  $b$ , ज्वमायया  $fk$ , (°ति) मायया  $m^1r$ , omitted in  $hd$ .—°हीनस्तु  $hm^1r$ , °हीनः सः  $b$ , °हीनं स  $fk$ .

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)<sup>a</sup> Urvaśī, as it seemed (*iva*), surrounded by five beautiful<sup>a</sup> maiden friends at her side.

अभिरूपामिवोर्वशीम्  $hdm^1r$ , अभिरूपामथोर्वशीम्  $bfk$  (अधि°  $f$ ).—अभिरूपाभिः  $hdr$ , अभिरूपा  $b$ , चाभिरूपाभिर्  $f$ .—पञ्चभिः पार्श्वतो वृताम्  $hm^1r$ , वृतां चतस्रभिः स्वतः  $b$ , वृतां (वृत्तं  $f$ ) चतस्रभिः स्वतः  $fk$ , °भिः स्वतः  $r^2$ .

<sup>a</sup> In the light of the older form of the story in the S'B. it seems probable that the original reading in both cases was *āti-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkḥāt*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति  $hd$ , तमाह पुनरेहीति  $r$ , तामुपाङ्गयतः प्रीत्या  $bfk$ , पुनराङ्गयत प्रीत्या  $m^1$ . Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तमाह पुनरेहीति नेति सा त्वब्रवीन्नृपम् ।  
तामुपाङ्गयत प्रीत्या दुःखात्सा त्वब्रवीन्नृपम् ॥

—त्वयाबिह  $hdr$ , त्वया ह्येह  $m^1$ , तवेहाथय  $b$ , तवेहाय  $f$ , तं चेहाय  $k$ .—मां पुनः  $hm^1r$ , मां नृप  $b$ , मां नृपा  $fk$ .—The end of the *varga* is here marked by ३९ in  $hbfbk$ , not in  $m^1d$ .

## 32. Deities of RV. x. 96, 97. Story of Devāpi: x. 98.

153. This reciprocal narrative (*ākhyāna*)<sup>a</sup> in connexion with a summons (*āhvāna*)<sup>b</sup>, Yaska<sup>c</sup> considers a dialogue, but Śaunaka a story,

चाख्यानम् bfr, चाख्यातम् Am<sup>1</sup>.

<sup>a</sup> Cp. the example given above, i. 53, for 'narrative': *ākhyānam tu haye jāye* (x. 95). Goldner translates as if the text had *pratyākhyānam ca*.

<sup>b</sup> The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye . . vacāṃsi miśrā kṛṇavā-vahai nu*.

<sup>c</sup> This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haye*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāh*: x. 97) is (in) praise of Plants.

B In (its) employment this (hymn) of Bhiṣaj<sup>a</sup> is applicable to the cure of consumption (*yakṣma*).

औषधीस्तव: m<sup>1</sup>r, औषधीस्तव b, तुधधीस्तव f, औषधीस्तव: hd (औषधिसुति: S).—भिषजस्वेतद् m<sup>1</sup>, भिषजस्वेतद् b, भिषजस्वेतद् fk.—154<sup>cd</sup> is wanting in hdr, but is found in bfr<sup>m</sup> (and probably in Mitra's B MSS., though he has no note).

<sup>a</sup> Cp. Ārṣānukramaṇī x. 45: *yū oṣadhis tu sūktasya ṛṣir ātharvaṇo bhiṣak*; see also Sarvānukramaṇī.

155. <sup>a</sup> Now Devāpi, son of Rṣiṣeṇa, and Śaṃtanu of the race of Kuru were two brothers<sup>b</sup>, princes among the Kurus.

ॐणसु hm<sup>1</sup>r, ॐणसु b, ॐणो हि f, ॐणे हि k.—कौरव्यश्चैव hm<sup>1</sup>r, कौरव्यश्चैव b, कनीयाश्चैव fkr<sup>2</sup>.—भातरौ bkr<sup>2</sup>r<sup>5</sup>pn Nirukta, भारतौ Am<sup>1</sup>f.

<sup>a</sup> The following passage, vii. 155-viii. 9, is quoted in an old MS. of Śaḍguruśiṣya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7<sup>ab</sup>, in the Nītimañjarī on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. <sup>b</sup> As the present passage is clearly based on Nirukta ii. 10 and *bhrātarau* occurs there, I have preferred this reading to *bhāratāu*.

156. Now the elder of these two was Devāpi, and the younger Śaṃtanu; but the (former) prince, the son of Rṣiṣeṇa, was afflicted with skin-disease.

कनीयांश्चिव hm<sup>1</sup>rp, यवीयांश्चिव b, वीर्यवांश्च च fk.—तु ऋष्टिषेणसुतो rp, तु आर्ष्टि-  
षेणसुतो hdr<sup>3</sup>m<sup>1</sup>, त्वाष्टिषेणसुतो fk, त्वाष्टिषेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन कन्दयामासुः प्रजाः hm<sup>1</sup>rp, कन्दयेयुस्तत्तु राज्यं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अवकन्दन् प्रजास्तं  
तं तु राज्ये bf, अवक् - न् प्रजास्तं तु राज्ये k, पर्यवन्दन् प्रजास्तं तु n.—गते गुरौ h, गते  
कुरौ m<sup>1</sup>pd, गुरौ गते bfk, गुरौ मृते n.—स मुहूर्तमिव m<sup>1</sup>rbfkn, मुहूर्तमिव स h, सा  
d.—प्रत्यभाषत hrbfk, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in  
bfk, not in hd.—The last pāda is repeated in b only.

## 1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty: let Śaṃtanu be your ruler.' Assenting to this, his subjects anointed Śaṃtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिक्ते कौरव्ये hm<sup>1</sup>r<sup>1</sup>fk, अभिषिक्ते तु कौरव्ये b.—तस्मिन्नाग्रे शतं समाः hm<sup>1</sup>r<sup>1</sup>b, राज्ये द्वादश वै समाः fk, राज्ये द्वादश वै समाः n(h), राज्यं तद्वाससाः समाः n, राज्यं तद्वादशीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ये द्वादश to राष्ट्रे शतं.

3. Śaṃtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty<sup>a</sup>.

<sup>a</sup> That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands<sup>a</sup>, Devāpi replied :

चैनं राज्येन hm<sup>1</sup>rp, चैनं राज्ये च bfk, चैव राज्यं च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रह्मं तु प्राञ्जलिस्थितम् r<sup>3</sup>fk, प्रवणं प्राञ्जलिस्थितम् r<sup>7</sup>, प्रह्मं तु प्राञ्जलिं स्थितम् b, प्रह्मं प्राञ्जलिसंस्थितम् hdr, प्रवक्षु प्राञ्जलिः स्थितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, v. 76 : *sthitoṃ prahvaḥ kṛtāñjaliḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by १ in hm<sup>1</sup>bfk, not in d.

## 2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śaṃtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtviṣyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शतनुः hm<sup>1</sup>r, स कौरवः bfk pn.—स चास्य चक्रे hm<sup>1</sup>rp, चकार सोऽस्य bfk r<sup>2</sup>n.

7. And he sacrificed to Brhaspati with the stanzas, 'O Brhaspati, to' (*brhaspate prati*: x. 98. 1-3)<sup>a</sup>.

B When with the second (stanza) of this hymn Jātavedas<sup>b</sup> had informed him (*bodhite*)<sup>c</sup>,

प्रतीवृग्भिर् bfrn, प्रतीकङ्गिर् p, प्रतीवितद् Am<sup>1</sup>.—चैव hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>bfrn, चैवं r.—बोधिते m<sup>1</sup>fr, बाधिते k, बोधितो b.—<sup>7</sup><sup>cd</sup> and <sup>8</sup><sup>ab</sup> are found in B and m<sup>1</sup> only.

<sup>a</sup> The contents of the hymn indicate that the first three stanzas are connected with Brhaspati, while the following four are connected with the gods (cp. below, 9). <sup>b</sup> As a messenger of Brhaspati. <sup>c</sup> Sieg would read *bodhito*, agreeing with the subject (Brhaspati) in <sup>8</sup><sup>ab</sup>: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth<sup>a</sup>: praise the Gods,'

then he (Brhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आस्ये br, आस्ये(ति) fkr<sup>2</sup>, आस्ये m<sup>1</sup>.—दुमतीं m<sup>1</sup>, क्लमतिं b, दुमतिर् fr, द्विमतिर् kr<sup>2</sup>.—ततः Am<sup>1</sup>p, इति B.—देवीं hm<sup>1</sup>rb, द्वेवीं fkp.—च सः hm<sup>1</sup>rp, तु सः bfrk.

<sup>a</sup> The words of RV. x. 98. 2 only slightly modified: *dudhāmi te dyumatīm vācam ūsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm<sup>1</sup>r, एव च bfrk.—अग्निं च hdr, अग्निं तु bfrk.

10. 'O Indra, stand fast' (*indra dr̥hya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests<sup>a</sup>: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm<sup>1</sup>r, परा bfrk.—प्रकाशनेनेषां Am<sup>1</sup>bfr<sup>2</sup>, प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m<sup>1</sup>bf, not in hdk.

<sup>a</sup> Sarvānukramaṇī: *ṛtvikstutir vā*; the option, according to Śaḍguruśiṣya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the Devatānukramaṇī states that it is addressed to the All-gods.

## 3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra*: x. 102), Śākaṭāyana <sup>a</sup> considers a narrative hymn: Yāska <sup>b</sup> (thinks) that it is addressed to the Mallet (*dru-ghaṇa*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहाससूक्तं तु  $A m^1$ , इतिहासं प्र ते सूक्तं  $b$ , इतिहासं प्रात सूक्तं  $f k$ , इतिहासं प्रेति सूक्तं  $r^2$ , सेतिहासं प्रेति सूक्तं  $r^7$ .—यास्को द्रौघणम्  $h d m^1$ , यास्केन्द्रौ घनम् (!)  $r$ , घणम्  $r^4 r^6$ , वाक्को द्रौघणम्  $b$ , वाक्को द्रौघणम्  $f$ , वाक्को द्रौघणम्  $k r^2$  (द्रौघणम्  $S$ ).

<sup>a</sup> Cp. Geldner, *Vedische Studien*, vol. ii, p. 2. <sup>b</sup> See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughāṇo drumayo ghaṇas: tatretihāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyaśva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot <sup>a</sup>.

आजावनेन  $h m^1 r$ , आजावने तु  $f k r^2$ , आजीवनं तु  $r^7$ .—भार्म्यश्च  $S Nir.$ , भार्म्याश्च  $h d m^1$ , भार्म्याश्च  $r$ , भार्म्याश्च  $f$ , भार्म्याश्च  $k r^2$ , भार्म्याश्च  $b$ , भार्म्याश्च  $r^7$ .—वृषभं  $r^1 r^4 b f k r^2 Nir.$ , वृषभं  $h d m^1 r$  (cp. वृषभेण  $S$ ).—युक्ता ऐन्द्रं  $r$ , युक्तेन्द्रं  $b$ , युक्त एवं  $f k$ , युक्ता चैन्द्रं  $m^1$ , युक्ता चैन्द्रं  $h d$ .

<sup>a</sup> Cp. Nirukta ix. 23: *mudgalo bhārmyaśva ṛṣir vṛṣabham ca drughāṇam ca yuktvā saṃgrāme vyavahr̥tyaājim jigāya*; cp. also RV. x. 102. 5: *tena mudgalaḥ pradhane jigāya*. See Sarvānukramaṇī and Śaḍguruśiṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuh*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amīśām*: 12) <sup>a</sup> the goddess Apvā is praised.

युध्नं  $r$ , युध्  $b$ , यद्ध  $f$ , यद्वा  $k$ , यस्य  $m^1$ .—जयं  $k r$ , जय  $f$ , जयत  $b$ .—ऐन्द्रोऽप्रति-रथो  $S$ , ऐन्द्रो प्रतिरथं  $m^1 r$ , औद्रा प्रतिरथं  $b f k$ .—अघादेवी  $r$ , अघा देवो त्व  $h d m^1$ , अघा देव  $b$ , अघा देव  $f$ , अघा दिव  $k$ , (उपान्त्वा) अघादेवी  $S$ .— $I_3^{ab}$  is found in B and  $m^1$  only.

<sup>a</sup> This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramaṇī and Śaḍguruśiṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati <sup>a</sup>, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula <sup>b</sup>.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)<sup>c</sup>, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'<sup>b</sup>.

चतुर्थी बार्हस्पत्या  $bm^1r$  (= S), चतुर्थी बार्हस्पत्या  $fk$ .—आबलप्रसहामिति  $r$ , नाकु-  
लेत्यसहामिति  $b$ , नाकुलेत्यसहामिति  $f$ , नाकुले प्रसहामि च  $m^1$ .— $14^{ab}$  is found in B and  
 $m^1$  only.—द्वृचे तु मरुतः  $hr^3$ , द्वृचेति मरुतः  $m^1$ , द्वृचेति मारुतः  $d$ , द्वृचे च मरुतः  $r$ ,  
द्वृचक्षु मारुतः  $fk r^2$ , द्वाचक्षु मारुतः  $b$ .—प्रेति ब्रह्मेति  $hdm^1$ , प्रेति शङ्वेति  $r$ , प्रीतिल्येद्री  
वै  $b$ , प्रीतिल्येद्री वै  $fk$ .—ब्रह्म यत्परम्  $bf$ , ब्रह्म वै परम्  $k$ , परमं तु यत्  $hm^1r$ .

<sup>a</sup> That  $14^{ab}$  is original is indicated by the recurrence of the words *caturthī bārhas-  
patyā* in the *Sarvānukramaṇī*. <sup>b</sup> This is the khila of ten stanzas by Nakula which  
immediately precedes RV. x. 104. It is thus described in the *Anukramaṇī* of the Kashmir  
collection: *brahma; daśa; vāmadevyo nakulas; saurī, gharmastutir, bārhaspatyā, sāvitrī*  
(*aṣṭir*): *gharmaparā etās; sauryas cāndramasasyaś ca śeṣā, jagatyah*. The first stanza:  
*brahma jajñānaṃ prathamam purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's  
ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of  
Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14<sup>b</sup>.  
There can be little doubt that the *pratika mahān* is the original of the corruptions in  
the MSS. <sup>c</sup> By this couplet must be meant the last stanza of RV. x. 103, and the  
first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately  
follows. RV. x. 103. 13 is described in the *Sarvānukramaṇī* as *antyā[oindrī] mārutī vā*.  
The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately  
follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is  
specified (*anirukta*)<sup>a</sup>, one stanza (1) adores the Sun, that which  
(begins) 'Unto' (*abhi*: 4)<sup>b</sup>, Savitr, while the (first) four are  
closely connected with the Caldron (*gharma-parāḥ*)<sup>c</sup>.

तत्रानिरुक्तसूक्तादावृगेका  $hm^1r$ , तत्रानिरुक्तवैश्वदेत्यृचेका  $b$ , तत्रानिरुक्ते वैश्वदेत्यृचेका  
 $f$ .—धर्मपराश्च<sup>o</sup>  $r$ , धर्मपराश्च<sup>o</sup>  $fk r^2 r^3$ , धर्मं परा च  $m^1$ , धर्मं पराश्च<sup>o</sup>  $hdb$ .—अभीति या  
 $hdb$ , अभीतयः  $fk$ .—The end of the *varga* is here marked by ३ in  $bfk$ , not in  $hdm^1$ .

<sup>a</sup> In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza=  
AV. iv. 1. 1. The second stanza (*iyam vai pitre*) is described in the *Anukramaṇī* of the  
khila collection as *gharmastutiḥ*; it is=AV. iv. 1. 2. The third stanza (*mahān mahī*=  
TS. ii. 3. 14<sup>b</sup>) has already been stated to be addressed to Bṛhaspati and is so described  
in the khila *Anukramaṇī*. <sup>b</sup> This stanza (*abhi tyam devam savitāram*)=AV. vii. 14. 1;  
VS. iv. 25; TS. i. 2. 6<sup>1</sup>; SV. i. 464, is in the *aṣṭi* metre and is referred to in SB. xiii. v. 1<sup>11</sup>  
as an *atichandas* verse. <sup>c</sup> This agrees with the statement of the *Anukramaṇī*  
(*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all



these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

**4. Deities of RV. x. 104, 105. Bhūtāmśa Kāśyapa : RV. x. 106.**

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together<sup>a</sup>.

Now with the (hymn) which comes after this (beginning) 'It has been pressed' (*asāvi* : x. 104) Aṣṭaka<sup>b</sup> praised Indra.

सूक्तशेषस्य hm<sup>1</sup>r, शेषसु bfk.—सूर्याचन्द्रमसौ सह hm<sup>1</sup>r, सूर्याचन्द्रमसौ सुतिः bfk.

<sup>a</sup> With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, *R̥gvidhāna*, p. xxii, and Oldenberg, *Prolegomena*, p. 364 f.

<sup>b</sup> On Aṣṭaka cp. Śaḍguruśiṣya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra<sup>a</sup>, (saw) the hymn 'When, Glorious One?' (*kadā vaso* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guṇa*)<sup>b</sup>.

कौत्सः hm<sup>1</sup>r, चौत्सः fk, कौत्सं b.—कदा वसोः hm<sup>1</sup>r, कदा वसोत् bfk.—सुमि-  
चक्षेव नाम स्याद् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुमिच इति नामास्य bfk.—इतरत्यदम् bfk, ०रं पदम्  
hdm<sup>1</sup>r (cp. ii. 73).

<sup>a</sup> As to Durmitra cp. Śaḍguruśiṣya on RV. x. 105, and Oertel, The Jaiminiya version of the Dīrghajihvī Legend, in the Transactions of the Oriental Congress of Paris, Section Aryenne, p. 229.

<sup>b</sup> Cp. Sarvānukramaṇī: *kautso durmitro nāmṇā sumitro guṇataḥ sumitro vā nāmṇā durmitro guṇataḥ*.

18. Now Bhūtāmśa Kāśyapa<sup>a</sup>, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रजाः काञ्चित् hdm<sup>1</sup>r, प्रजां वै स bf, प्र वै स k.

<sup>a</sup> It is somewhat strange that Yāska in Nirukta xii. 40, on RV. x. 106, should have the identical words, *bhūtāmśaḥ kāśyapa āśvinam*, which are used in the Sarvānukramaṇī to describe that hymn. This looks as if some sort of Anukramaṇī had already existed in Yāska's time.

19. His wife said to Bhūtāmśa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इक्षसि hdm<sup>1</sup>fk, इक्षमि b, इक्षसि r.—द्वदश खुहि hdm<sup>1</sup>b, द्वदशसु हि r, द्वदश खुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्ययुस्तु hdm<sup>1</sup>r, ०यंस्तु bf.—सर्वाणि इन्द्रानि hdm<sup>1</sup>r, इन्द्रानि सर्वाणि bfk.—तान्यवेक्ष्याथ तस्मिन्ने hm<sup>1</sup>r, जातान्यवेक्ष्य संचक्रे fkr<sup>2</sup>, जातान्यवेक्ष्य संचक्रे b.—The end of the *varga* is here marked by ४ in hbfk, not in m<sup>1</sup>d.

#### 5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse<sup>a</sup> (*padā*).

भावाद् hm<sup>1</sup>r fk, भावद् b.—न ह्यं hm<sup>1</sup>rb, न त्वं fk.—प्रागन्याद् f, प्रागन्ये k, प्रागन्या b, प्रायेणाच्च hm<sup>1</sup>r.—दृश्यते पदात् b, दृश्यते पदात् fk, हि दृश्यते hm<sup>1</sup>r.

<sup>a</sup> Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekalinga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

पूव तुष्टाव hm<sup>1</sup>r, अभितुष्टाव bfk.—प्राजापत्याय hm<sup>1</sup>r, प्राजापत्याच्च bfk<sup>2</sup>.

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)<sup>a</sup>.

दक्षिणानां च hm<sup>1</sup>r, दक्षिणानां हि bfk.

<sup>a</sup> That is, in RV. x. 107. 8-11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramanī with the words *dakṣiṇām taddātṛṇ vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully<sup>a</sup>.

रसापारनिवासिनः hm<sup>1</sup>r, सिन्धुपारनिवासिनः b fkr<sup>2</sup>.—न्यगूहंश्च fkr, न्यगूहंश्च b, निगूहंश्च hdm<sup>1</sup>, निगूहंश्च r<sup>1</sup>r<sup>4</sup>i<sup>6</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *paṇibhir asurair nigūlhā gāh*.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā<sup>a</sup> thither on a message.

तथापश्यद् fkm<sup>1</sup>r, ताथ पश्य b, तथा पश्चाद् hd.—दूत्येऽथ hdm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>, दूतीं तु r, दूता b.—The end of the *varga* is here marked by ५ in bf, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *anveṣṭuṃ saramāṃ devaśuṇim indreṇa prahitām*.

#### 6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) ‘What?’ (*kim*: x. 108) the Paṇi demons interrogated her with the uneven stanzas<sup>a</sup>, (saying) ‘Whence (do you come)? To whom do you belong, fair one? Or what is your business here?’

किमित्यत्रायुजामिस्तां m<sup>1</sup>fr, किमित्यत्रामिस्तां hd, किमन्यत्रायुतामिस्ता b.—पणयो ऽसुराः hm<sup>1</sup>r, पणयः सह bfk.

<sup>a</sup> Cp. Sarvānukramaṇī: *ayugbhiḥ paṇayo mitriyantaḥ procuḥ*.

27. Then Saramā addressed them: ‘I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.’

अथाब्रवीत्तान् hdm<sup>1</sup>, °त्तां r, तानब्रवीत्तु b, सानब्रवीतु fk.—दूत्येन्द्री विचराम्यहम् hm<sup>1</sup>r, दूतीन्द्रस्य चराम्यहम् bf (cp. RV. x. 108. 2: इन्द्रस्य दूतिर्... चरामि).—ब्रजं चा° hdm<sup>1</sup>fk, ब्रजाश्चा° r.—न्विष्यन्ती hm<sup>1</sup>r, न्विक्वन्ती bfk.—गाश्वेवेन्द्रस्य पृक्तः f, गावैवेन्द्रस्य पृक्षति k, गाश्च तेंद्रस्य पृक्तः b, चैन्द्रीर्गाश्वैव पृक्षताः hdm<sup>1</sup>, ऐन्द्रीर्गाश्वैव पृक्षति r.

28. On learning that she was the messenger of Indra, the wicked demons said: ‘Do not depart<sup>a</sup>, Saramā; be our sister here<sup>b</sup>.

दूतीं ताम् hdm<sup>1</sup>r, तां दूतीम् bfk.

<sup>a</sup> With the words *mā gās tvam*, cp. iv. 73: *mā ṅpagās tvam*. <sup>b</sup> Cp. Oldenberg’s remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97–103, who deals

with this legend from the BD. in connexion with the Jaiminīya Brāhmaṇa.—The wording of 28<sup>d</sup> and 29<sup>a</sup> is based on RV. x. 108. 9 : *svasūram tvā kṛṇavai, mā punar gā, apa te gavāṃ subhage bhajāma*.

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout<sup>a</sup>,

गवां m<sup>1</sup>, नवां b, गनवां fk.—माहिता ह m<sup>1</sup>, मोहिता ह fk, मोहिताहे b.—29<sup>ab</sup> is found in b f k m<sup>1</sup>, not h d r.—सूक्तस्यास्यान्यया चर्चा b, सूक्तस्यान्यया चर्चा fk, सूक्तस्य चान्यया चर्चा h m<sup>1</sup> r, सूक्तस्यान्तपञ्चर्या r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—युग्माभिस्त्वेव h m<sup>1</sup> r, अभिष्टेव b f, अभिष्टेव k.

<sup>a</sup> Cp. Sarvānukramaṇi: *sā tūn yugmāntyābhīr . . pratyācaṣṭe*.

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there<sup>a</sup>.'

पिबेयं h m<sup>1</sup> r b f, पिबामि r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—तु पयस् h m<sup>1</sup> r, पयस् fk, पयस् b.—The end of the *varga* is here marked by ई in b, by १ई in fk, not at all in h d m<sup>1</sup>.

<sup>a</sup> Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tāḥ* might have a vaguely demonstrative sense = 'which you have hidden over there.'

## 7. Story of Saramā and the Paṇis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m<sup>1</sup> r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m<sup>1</sup>, पयः h d r<sup>3</sup>, वरं r, परं b f k.—संवन्नं h d m<sup>1</sup> b, ०मं वचनं fk.—ततः h m<sup>1</sup> r, च यत् b f k.—32<sup>ab</sup> is repeated in b.—विस्ताराम् h m<sup>1</sup> r, विस्तीर्णाम् b f k.

33. on the farther<sup>a</sup> bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्जयम् hdb, च दुर्जयम् r.—०न्द्रश्च hm<sup>1</sup>r, ०न्द्रोऽथ bfk.

<sup>a</sup> That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आसुरस्य hdm<sup>1</sup>r, असुरस्य bfk.—तु Am<sup>1</sup>, हि B.—कुडः b, कुड hdm<sup>1</sup>r, कुडं fk.

35. went, trembling with fear, back again to the Paṇis. The Lord of bay Steeds<sup>a</sup> (Indra) on his car, by the track which followed her steps<sup>b</sup>,

सा भयोद्विषा hm<sup>1</sup>r, च भयाद्विषा fk, भावयाद्विषा b.—पदानुसारिपद्वत्या hdm<sup>1</sup>, पयसस्तस्य तद्वान्त्वा fkb, पयसस्तस्य पद्वत्या r.—हरिवाहनः hm<sup>1</sup>r, सुखमञ्जसा fk, सुखमञ्जसा b.—The end of the *varga* is here marked by ७ in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> Or, according to B, 'easily and quickly.'

<sup>b</sup> Or, according to B, 'by her vomiting of the milk,' which made a track.

### 3. Deities of RV. x. 109-120.

36. went and smote the Paṇis and brought back the cows.

Now Brahmajāyā Juhū sang<sup>a</sup> (the hymn) 'They spoke' (*te 'vadan*: x. 109) addressed to the All-gods.

जघान च पाणीन् hm<sup>1</sup>rb, जघान पाणींस्तांस् fk.—गाश्च ताः hdr, ताश्च गाः bfk.—०देवं तु hm<sup>1</sup>r, ०देवं स्यात् br<sup>2</sup>, ०देवं स्या fk.—जामदग्न्यस्तथाप्रियः hdr, ब्रह्मजाया जुह्वर्जगौ m<sup>1</sup>bkr<sup>2</sup> (जुह्वर्जं r<sup>2</sup>).

<sup>a</sup> This is the reading of B; cp. Ārsānukramaṇī: *te 'vadan itī sūktasya brahmajāyā juhūr munih*. A's reading of the last pāda (37<sup>ab</sup> being here omitted) means: '(then come) also the Āprī stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37<sup>ab</sup>.

B 37, 38. After it follows the Āprī hymn of Jamadagni, 'Kindled to-day' (*samidldho 'dya*: x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manīṣiṇaḥ*: x. 111. 1) sang to Indra as he set out against the Paṇis. The following hymn 'Two caldrons' (*gharmā*: x. 114) is addressed to the All-gods. Some, however, think<sup>a</sup> that here are praised

37. जामदग्निं b, यामदग्निं fkr<sup>2</sup>, जामदग्निः m<sup>1</sup>.—०द्भो द्याग्नी० m<sup>1</sup>, ०द्भो द्याग्नी० b, ०द्भो ऽग्नी० प्री० f, ०द्वाज्योप्रिय० kr<sup>2</sup>.—37<sup>a b</sup> is found in b fkr<sup>2</sup>m<sup>1</sup>, not in h d r.—युगपद्दे व्रजन्तं तं h m<sup>1</sup>r, व्रजन्तं युगपत्सर्वे fkr<sup>2</sup>, व्रजन्तं युगमपत्सर्वे b.—वैरूपा ऋषयस्त्रिभिः h d m<sup>1</sup>, वैरूपा ऋषयस्त्रयः r, वैरूपास्तं त्रिभिः परेः fkr<sup>2</sup>.

38. मनोषिणः b fkr<sup>2</sup>, जिगीषिणं h d m<sup>1</sup>r.—सुतान् h d r, सुतं b, सुवं f k.

\* This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citraḥ* : x. 115) which is addressed to Agni.

जगादर्षिर् h m<sup>1</sup>r, ददर्शर्षिर् b f k.

40. 'Drink' (*piba* : x. 116) praises Indra; 'Not' (*na* : x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai* : x. 119) is addressed to Laba<sup>a</sup>. 'That' (*tat* : x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नाग्नेयम् f k, राक्षोघ्नाग्नेयम् b, रक्षोघ्नाग्नेयम् h m<sup>1</sup>r (आग्नेयं राक्षोघ्नम् S), आग्नेयं तु परं ततः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—लाबम् g, लाचम् b f k, लवम् h d, तावद् r.—आप्याः r, आप्या h d m<sup>1</sup>, आद्या f, दाद्या k, आष b.—षष्ठ्यां m<sup>1</sup>b f k r, षष्ठ्या h.—निपातिताः h m<sup>1</sup>r, च संसुता b, च संसुतः fkr<sup>2</sup>.—The end of the *varga* is here marked by ८ in b f k, not in m<sup>1</sup>.

<sup>a</sup> 40<sup>c</sup> is quoted by Śaḍguruśiṣya on RV. x. 119; cp. Ārṣānukramanī x. 53<sup>c d</sup> also quoted by Śaḍguruśiṣya, whose reading differs from that of the published text.

### 9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imaṁ naḥ* : x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma<sup>a</sup>.

संस्तवः h m<sup>1</sup>r<sup>3</sup>b fkr<sup>2</sup>, संस्तुतिः r.—वरुणेन्द्राग्निसोमानाम् h m<sup>1</sup>r b f k, सोमाग्निवरुणानां तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इमं न h m<sup>1</sup>r, त्विमं तु f k, त्विमं तु b.

\* Cp. Sarvānukramanī : *agni-varuṇa-somānām . . . aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself<sup>a</sup>; but Soma is

praised with the sixth (6) and with the ninth in three verses (9<sup>abc</sup>).

चतस्रस्त्वच hm<sup>1</sup>r, चतस्र इति bfk.—सोमसु hm<sup>1</sup>r, सोमस्य fk, सौम्यस्य b.—षष्ठा च hm<sup>1</sup>r, षष्ठ्यां तु bfk.—नवम्या hm<sup>1</sup>r<sup>3</sup>, नवम्यां bfk<sup>r</sup><sup>2</sup>, नवम्याश् r.

<sup>a</sup> According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramaṇī, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa<sup>a</sup>, while the last verse (9<sup>d</sup>) is addressed to Indra alone<sup>b</sup>. 'I' (aham: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिस्र m<sup>1</sup>br, तिस्र fk, तत्र hdr<sup>3</sup>.—ऐन्द्रमेवोत्तमं पदम् hdm<sup>1</sup>, इन्द्रमेवोत्तमं पदम् r, इन्द्रमेवोत्तमो जगौ bfk<sup>r</sup><sup>3</sup> (r<sup>2</sup>?).

<sup>a</sup> The Sarvānukramaṇī makes no specific statements about RV. x. 124. 5-8, simply remarking: *śiṣṭā yathānīpātām*. <sup>b</sup> According to the Sarvānukramaṇī the whole of 9 is addressed to Indra: *aindry uttamā*.

44. 'Not him' (*na tam*: x. 126)<sup>a</sup>. The following hymn is to Rātrī (x. 127).<sup>c</sup> That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)<sup>b</sup> is a benediction. But that which follows,

रात्र्याः hm<sup>1</sup>r, रात्रं bfk.—वैद्युतं hdr, वैद्युकं b, वैद्युते fk.—आशीर्वादः bfk, त्वाशीर्वादः hm<sup>1</sup>r.—यत् hm<sup>1</sup>bfk<sup>r</sup><sup>2</sup>, तत् r.

<sup>a</sup> According to the Sarvānukramaṇī this hymn is addressed to the All-gods, but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact. <sup>b</sup> The two khilas which come at the

beginning of the fourth adhyāya in the Kashmir collection, and precode RV. x. 128, are here passed over. The first consists of one stanza only, beginning *ā yasmin devavīlaye*. The second consists of four stanzas, beginning *ā rātrī pārthivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning *arvāñcam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyute*, referred to above. Next follows a long khila of forty stanzas, beginning *yām kalpayanti no 'rayaḥ* and described in the accompanying Anukramaṇī with the words: *yām: catvāriṃśat, pratyāñ-kṛityā-nāśanam, āśiḥ; pañktyantam*. It is mentioned by its pratika *yām kalpayanti* in R̥gvidhāna iv. 6. 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*; quoted also in Kauśika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 602, on AV. x. 1). Cp. Meyer, R̥gvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. 'The spell) which our foes prepare' (*yām kalpayanti no 'rayah*), is destructive of sorcery<sup>a</sup>. 'Bestowing length of life' (*āyusyam*)<sup>b</sup> is (in) praise of gold for oneself<sup>c</sup>. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

नोऽरयः hdm<sup>1</sup>r, न इति b, नति f, नतिं k. — कृत्वा<sup>o</sup> m<sup>1</sup>r, कृत्वा<sup>h</sup>d, कृत्वा bfk. — नाशनमात्मनः hdm<sup>1</sup>r, देवतमुच्यते bfk. — नासयत् hdr, नासेयत् f, नासय b, नेति यत् r<sup>1</sup>r<sup>4</sup>r<sup>o</sup>, नाशयत् k. — The end of the *varga* is here marked by **e** in bfk, not in m<sup>1</sup>.

<sup>a</sup> The same description, *kṛtyānūśanam*, in the Anukramaṇī of the khila collection. In AV. Pāṇiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāgāṇa*, and are described as counteracting sorcery, *kṛtyāpratiharāṇāni*.

<sup>b</sup> This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramaṇī as *āyusyam*: *daśa*; *dākṣāyanāḥ* . . . *hiranyātmastutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note<sup>1</sup>. This khila is also mentioned in the R̥gvidhāna iv. 9. 1: *āyusyam āyurvarcasyam sūktam dākṣāyaṇam*; cp. Meyer, p. xxiii. <sup>c</sup> The expression used in the khila Anukramaṇī, *hiranyātmastutiḥ*, seems to mean 'self-praise in connexion with gold.'

#### 10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvavṛtta*); also the next<sup>a</sup>, 'The sacrifice which' (*yo yajñah*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

सृते hdm<sup>1</sup>r, च या bfk<sup>2</sup>.

<sup>a</sup> Cp. R̥gvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*ijānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (*1<sup>ab</sup>*), and the Aśvins in the next (*1<sup>c</sup>*).

भूमिश्च hm<sup>1</sup>r, पूषा च bfk<sup>2</sup>. — अश्विनी चोत्तरे ततः Am<sup>1</sup>, अश्विना उत्तरेण तु bfk<sup>2</sup>.

48. 'Forth, well' (*pro ṣu*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmasi*: x. 134. 7) is addressed to the All-gods<sup>a</sup>. In the (hymn) 'Under which tree' (*yasmin vṛkṣe*: x. 135) the celestial Yama is praised.



प्रो ज्वेन्ने hbf, प्रो ज्वेन् m<sup>1</sup>r.—°देवृक् तु hm<sup>1</sup>r, °देवृक्सात् b, °देवृक्सात् fk.—  
बुस्थानः m<sup>1</sup>, बुस्थान hdbf, °स्थाने kr.

<sup>a</sup> The Sarvānukramanī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim*: x. 136) is addressed to the Hairy Ones<sup>a</sup>; in that which follows, 'And, O Gods' (*uta devāḥ*: x. 137)<sup>b</sup>, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केश्यं r, केश्यं hd, केश्यां b, केश्यां f.—केशिनं bfk, केशिनः hdm<sup>1</sup>r (केशिनं S).—उत bf, उद k, ह्युत hdr, द्युत m<sup>1</sup>.—देवानामत्र चाद्या स्याद् A, ऋगाद्या तत्र देवानां B.—वातदेवसृचः परः B, वायव्यसृच उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

<sup>a</sup> The reading *keśinah* would mean, 'is addressed to the Hairy One'; but as the Sarvānukramanī has *kaiśinam* and Sāyana (on x. 137. 1) has the explanation *agnisūrya-vāyudevatākam*, I have preferred to read *kaiśinam* as referring to the 'Three Hairy Ones' (cp. above, i. 95).  
<sup>b</sup> The Sarvānukramanī gives no details about this hymn, describing it simply as *vaiśvadevam*.

50. The stanza 'May they protect' (*trāyantām*: x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

°देवृक् तु hdr, °देवृक् m<sup>1</sup>, °देवृक् स्याच् b, °देवृक्सा (स्त्रेश्) f.—°दैवतः hm<sup>1</sup>b, °दैवतः r, °दैवत fk.—परः hm<sup>1</sup>r, स्मृतः br<sup>2</sup>, सृतः fk.—स्यादेतद् hr<sup>3</sup>m<sup>1</sup>, स्याद्वि तद् r, सूक्तं स्याद् bf.—विश्वमेषज्यं hdbf, विमेषज्यं fk, विश्वमेषज्यं m<sup>1</sup>.—रपसो वा विनाशनम् hm<sup>1</sup>r, रपसश्चापनोदनम् bfk<sup>2</sup>.—The end of the *varga* is here marked by १० in b, by १ in fk, not at all in dm<sup>1</sup>.

# 11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)<sup>a</sup>, is addressed to Lākṣā<sup>b</sup>. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun-rayed' (*sūryaraśmih*: x. 139) the first triplet (1-3) is addressed to Savitr.

लाचं bfk, लाचा hdm<sup>1</sup>r.—त्वस्मिन् hm<sup>1</sup>r, त्वस् b, त्वसा fk.

<sup>a</sup> This khila, consisting of seven stanzas and beginning *bhūmir mātā, nabhaḥ pitā, aryamā te pitāmahaḥ*, follows *yām kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. <sup>b</sup> *Lākṣā* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)<sup>a</sup> praised by Gandharva in the next triplet (x. 139. 4-6): he is spoken of incidentally either as Indra or Sūrya<sup>b</sup>.

परोक्षु hm<sup>1</sup>r, परोचं तु bkr<sup>2</sup>.—वैष hm<sup>1</sup>r, वैव b, वैव fkr<sup>2</sup>.

<sup>a</sup> That is, in the third person. <sup>b</sup> Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramaṇī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated<sup>a</sup>. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne acha*: x. 141)<sup>b</sup>,

प्रकीर्तिताः bkr, तु कीर्तिताः m<sup>1</sup>.—तवे त्वमे bkr, तवत्वमे m<sup>1</sup>.—यत्परम् m<sup>1</sup>r, तत्परम् b, यत्पराम् kr.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> That is, Savitr, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79<sup>a</sup>); but this is the only position in which it might be genuine.

<sup>b</sup> This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *āgneyam vaiśvadevam ca*, must have a different sense from that required in A. See note <sup>a</sup> on 54.

54. is addressed to Agni and to the All-gods<sup>a</sup>. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śarṅgas, as seers of couplets (*dvrcāḥ*), adored Agni severally<sup>b</sup>.

च अयम् m<sup>1</sup>r, चायम् hd, वायम् b, (वैश्वदे)वायं fk.—तु वृचाः m<sup>1</sup>r, तु बृचाः r<sup>3</sup>, उबृचाः hd, तु यवृचाः b, तु यवृचाः f (वृचाः S).—अग्निम् r, प्रिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> If 53<sup>cd</sup> is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note <sup>a</sup>. This would be in agreement with the *Sarvānukramaṇī* which describes 141 simply as *vaiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5. <sup>b</sup> That is, each with a couplet. Cp. Sarvānukramanī: *ayam: aṣṭau; dvṛcāḥ śārīgāḥ ... āgneyam*; and see Śaḍguruśiṣya's explanation of *dvṛca* as 'seer of two stanzas.'

**12. Deities of RV. x. 143-154. Khila: Medhāsūkta.**

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imām khanāmi*: x. 145), the hymn which Indrānī herself sang,

ततः परम् hm<sup>1</sup>r, अतः परम् bfk.—यत्स्वयम् hm<sup>1</sup>r, यस्त्वयम् hdfk.

56. they declare to be an esoteric (*aupaniṣada*) evolutionary (*bhāvavṛtta*)<sup>a</sup> hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāṭhā*<sup>b</sup> with its extended leaves<sup>c</sup>.

सूक्तं hm<sup>1</sup>r, षट्कं fk, षड्गं b.—प्रचक्षते hm<sup>1</sup>r, वदन्ति तु bfk.—उत्तानपर्णी पाठा तु m<sup>1</sup>, उत्तानपर्णी पागम b, उत्तरानपर्णी पाठां तु fkr<sup>2</sup>.—महौषधिम् bkr<sup>2</sup>, महौषधिं f, महौषधीम् m<sup>1</sup>.—56<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. above, ii. 120, 121<sup>f</sup>; v.87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The Sarvānukramanī has no reference to this, but speaks of the hymn as *upaniṣat* (Śaḍguruśiṣya: *upaniṣat-saṃjñam*).

<sup>b</sup> As the name of a plant the word *pāṭhā* seems hitherto to have been noted by the lexicographers only. But the R̥gvidhāna, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭā*, which also occurs in AV. ii. 27. 4; and this was perhaps the original form here.

<sup>c</sup> The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife<sup>a</sup>.

'O Araṇyānī' (*araṇyāni*: x. 146) is (in) praise of Araṇyānī. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी fk, पतिसंवन्नीं r<sup>2</sup>, पतिं संवन्नी m<sup>1</sup>.—त्वन्थान्याः b, त्वन्थान्याः fk, त्वं पान्याः r<sup>2</sup>, त्वं यान्या m<sup>1</sup>.—सपत्न्यपनोदिका m<sup>1</sup>b, सपत्न्यपनोदिकाम् fr<sup>2</sup>, सपत्न्यपनोदिकाम् k.—अदुत्तरे b, अदुत्तरे d, तदुत्तरे m<sup>1</sup>r, सुदुत्तरे bfk.

<sup>a</sup> The Sarvānukramanī has *sapatnibādhanam*, with which expression cp. R̥gvidhāna iv. 12. 3: *sapatnim bādhte tena*.

58. 'Savitṛ with bonds' (*savitā yantraiḥ* : x. 147) is addressed to Savitr. 'Enkindled even thou art fanned' (*samidhḥaś cit sam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)<sup>a</sup>.

मेधासूक्तमतः परम् bfr, मेधां मेधोत्तरं तु यत् hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes next after *bhūmih*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the Ṛgvidhāna, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)<sup>a</sup> is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsah* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyah* : x. 154) they declare to be evolutionary.

अग्नेयमासुरित्यस्माच्च hdm<sup>1</sup>r, अग्नेयं त्वासुरेत्वेत् bfr. — क्वास MSS. and r. — प्रचक्षते hm<sup>1</sup>r, वदन्ति तु bfr<sup>2</sup>. — 59<sup>a</sup> = 56<sup>b</sup>. — The end of the *varga* is here marked by १२ in bfr, not in hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the *prātika* of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven *atichandas* metres, it is thus described in the accompanying *Anukramaṇī*: *ā sūs : sapta ; ātharvaṇas subheṣajaḥ ; āgneyaṇ ; prakṛtiḥ, kṛtir, ākṛtir, vikṛtis, saṃkṛtir, abhikṛtir, utkṛtayah [utkṛtiḥ]*. The RV. *Prātisākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subheṣaja* (explained by Uvāṇa as the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from *Subheṣaja*,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parāvātah*) and the *Anukramaṇī* (*ā sūs*) have *ū*, which appears as *u* in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūh* is used of Agni in RV. i. 146. 5.

### 13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck<sup>a</sup> : in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) *Brahmaṇa-spati* is praised either as the chief deity or incidentally;

तच्च hm<sup>1</sup>r, चच्च fk, वव b.—इति वृचे hdr, इति तु वृचे m<sup>1</sup>, इति तृचे bfk.—Before 60, bfk m<sup>1</sup>r insert the following śloka :

श्रीनको वैश्वदेवं तु मन्यते शाकटायनः ।

सृक्तेऽस्मिन्देवतास्मिन्न एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53<sup>ab</sup>, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79<sup>ab</sup> in several, if not all, the B MSS. With the first line cp. viii. 11<sup>cd</sup>.

<sup>a</sup> The Sarvānukramanī has the same expression, *alakṣmāghnam*; cp. R̥gvidhāna iv. 15. 2: *alakṣmīnāśanārtham*.

61. and Indra (is praised) in the (stanza) 'When' (*yat*: x. 155. 4), the All-gods in the stanza 'Around' (*pari*: 5). And the (hymn) 'Agni' (*agnim*: x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*: x. 157) is addressed to the All-gods.

इन्द्रश्चैव hdm<sup>1</sup>r, इन्द्रं चैव bfk.—चामिम् hdr, त्वमिम् bfk r<sup>2</sup>.

62. Indra <sup>a</sup> is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character<sup>b</sup>.

प्राधान्यतस्त्वच्च hdm<sup>1</sup>r, प्राधान्यतो वाच b, प्रधानतो वाच fkr<sup>2</sup>.—सह सुतः hm<sup>1</sup>r, च संसृतः bfk.—मरुद्भिश्च hdk, महद्भिश्च r.

<sup>a</sup> The Sarvānukramanī simply describes x. 157 as *vaiśvadevam* without any reference to Indra. <sup>b</sup> This pāda occurs in four previous passages: iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo nah*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु hr, सूर्यं तु m<sup>1</sup>, सौर्यं स्याद् b, सौर्यं स्या fkr.—यत्वेतद् m<sup>1</sup>r, यत्वेतद् hfb, यत्वेतद् k.—स्वान्गुणांस m<sup>1</sup>r, स्वां गुं hd, स्वगुणां bfk.—तच्च hfb, त्वच्च r.—च शंसति hm<sup>1</sup>bfk, प्रशंसति r.—The end of the *varga* is here marked by १३ in bfk, not in hdm<sup>1</sup>.

#### 14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tīvrasya*: x. 160) is addressed to Indra. 'I release' (*muñcāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's<sup>a</sup> is spoken of as destroying 'royal consumption' (*rāja-yakṣma*)<sup>b</sup>.

भेषजं  $hm^1r$ , भेषजं  $fk$ , omitted in b.—राजयक्ष्मणं  $m^1$ , °हृन्  $hdbfkr$ .

<sup>a</sup> The seer of this hymn is stated by the *Ārṣānukramaṇī* and the *Sarvānukramaṇī* to be *Prūjāpatya Yakṣmanāsana*. <sup>b</sup> The hymn is described in the *Sarvānukramaṇī* as *rājayakṣmaghnam*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name<sup>a</sup>. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni<sup>b</sup>.

लिङ्गोक्तदेवतम्  $hm^1rbs$ , °देवतम्  $fk$ .—राजोघ्नापेयमित्युक्तं  $f$ , राजोघ्नायमित्युक्तं  $b$ , रजोघ्नापेयमित्युक्तं  $hm^1r^3r^2k$  (cp. *v.r.* on viii. 40), गर्भसंस्तवसंयुक्तं  $r$ .—यत्वेतद्  $m^1f$ , यत्वेतद्  $hrk$ , यत्वेति  $b$  (cp. *v.r.* on viii. 63).—°ह्यणेति तु  $hm^1r$ , °ह्यणेति च  $bk$ , °ह्येति च  $f$ .

<sup>a</sup> 65<sup>ab</sup> is quoted by Śaṅguruśiṣya on RV. x. 161.

<sup>b</sup> Cp. above, viii. 40.

66. This is also recognized (*dṛṣṭam*) as a consecrating prayer for children issuing from the womb (*śravatām*). 'Vena saw that' (*venas tat paśyat*)<sup>a</sup> is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)<sup>b</sup>.

66<sup>ab</sup> = v. 87<sup>cd</sup>.—चैतद्  $m^1$ , चैनं  $b$ , चैवं  $fk$ .—वैन्यं तु वेनस्तत् पश्यत्  $hdr$ , भाववृत्तं परं चैतद्  $Bm^1$  (चैतद्  $m^1$ , चैवं  $kr^2$ , चैनं  $b$ ).

<sup>a</sup> This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the *Anukramaṇī*: *venas: tṛcaṇ; veno; bhāvavṛttam tu*. The reading of B refers to this khila less definitely by the latter description. <sup>b</sup> Cp. *yakṣmaghnam* in the *Sarvānukramaṇī*.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni<sup>a</sup> are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

प्रिरेव च  $bfk$ , प्रिरेव तु  $hm^1r$ .—दीर्घतपाः  $m^1r$ , °तपा  $b$ , दीप्ततपाः  $r^1r^4r^6$ , दीर्घतमाः  $hd$ , °तमा  $fk$ .

<sup>a</sup> There is no mention of Indra and Agni here in the *Sarvānukramaṇī*.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest<sup>a</sup>: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चक्रि bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—०मिधानि bfr, ०मेधानि hd, ०मिधानि m<sup>1</sup>.—स तम् m<sup>1</sup>r, शतम् bfr<sup>2</sup>, सुतम् hdr<sup>3</sup>.—कपोतं सुतवानृषिः bfr, कपोतो नैर्ऋतस्तदा Ám<sup>1</sup>.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm<sup>1</sup>k.

<sup>a</sup> Cp. the words of RV. x. 165. 3: *āṣṭryāṃ padam kṛṇute agnidhāne*.

### 15. Deities of RV. x. 165–174.

69. with the hymn ‘O gods’ (*devāḥ*: x. 165): it is stated to have the object of expiation<sup>a</sup>. ‘(Make) me a bull’ (*rṣabham mā*: x. 166) is destructive of rivals. ‘By which this’ (*yenedam*)<sup>b</sup> is addressed to Mind (*mānasa*).

In bfr, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो बृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70.

<sup>a</sup> Cp. Sarvānukramaṇī: *prāyaścittam idam*, adding *vaiśvadevam*, of which nothing is said here. <sup>b</sup> This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedam bhūtaṃ bhuvanaṃ bhaviṣyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manaḥ śivasamkalpam astu*. The first six stanzas are identical with VS. xxxiv. 1–6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramaṇī: *yena: saptonā; mānavaḥ (mānasaḥ?) śivasamkalpo; mānasam*. From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The Rgvidhāna, iv. 20. 3, quotes this khila by its pratika (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507. \*

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)<sup>a</sup> saw (the hymn) addressed to Indra (beginning) ‘To thee’ (*tubhya*: x. 167). Varuṇa, Vidhātṛ, Anumati<sup>b</sup>, Dhātṛ, Soma, Brhaspati—

विधातानुमतिर् hdr, विधातामति m<sup>1</sup>, lacuna in bfr, cp. critical note on 69.

<sup>a</sup> Cp. Ārṣānukramaṇī x. 86: *viśvāmitrajamadagnī* (= Sarvānukramaṇī) *rṣir [rṣi] gāthinabhārgavau*. <sup>b</sup> 70<sup>c</sup> has one syllable too many; cp. 68<sup>a</sup>.

71. these six deities are there praised in the third stanza (x. 167. 3)<sup>a</sup>. With the following (hymn) ‘Of Vāta’ (*vātasya*: x. 168) Anila praised his father<sup>b</sup>.

तच्च hbfk, त्वच्च m<sup>1</sup>r.—तृतीयायामृचि सुताः hm<sup>1</sup>r, तृतीयामिचि सुता b, तृतीया-  
मिति संस्रुतः fk.—परेणसौद् hm<sup>1</sup>r, परेणसौद् bfk.—अनिलः b, अनिलं hdm<sup>1</sup>rfk.

<sup>a</sup> Saryānukramaṇī: *trītiyā līngoktadevatā*; cp. Śaḍguruśiṣya.

<sup>b</sup> Cp. Ārsānu-

kramaṇī x. 87: *vātāyano munih sūktam vātasyety anilo jagau*.

72. The seer Śabara<sup>a</sup> saw the hymn which (begins) 'Refreshing' (*mayobhūh*: x. 169). Now various kinds of milch kine are there praised<sup>b</sup>.

यत्सूक्तम् hm<sup>1</sup>r, तत्सूक्तम् bfk.—ह्वर ऋषिः r, ह्वरो ऋषिः hdm<sup>1</sup>, ह्वर r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>,  
स्वमरा ऋषिः fk, स्वमरा रिषिः b.—तच्च तु hm<sup>1</sup>r, तच्च च bfk.—72° = v. 92°.

<sup>a</sup> The name of the seer is Śabara in the Ārsānukramaṇī and the Sarvānukramaṇī.

<sup>b</sup> The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king<sup>a</sup> who has been anointed<sup>b</sup>.

आ याही° b, आ याहि° fk, त्वा याही° m<sup>1</sup>r, त्वा याहि° h, चा याहि° d.—०स  
सुतिः hd, ०सः सुतिः m<sup>1</sup>r, ०स स्ववः b, (०ष)संस्ववः fk.—राज्ञेऽभिषिक्ताय hm<sup>1</sup>rs, राज्ञो  
ऽभिषिक्तस्य bfk<sup>1</sup>r<sup>2</sup>.—चानुमन्त्रणे hm<sup>1</sup>r, चाभिमन्त्रणे bfk, अभिमन्त्रणे ṣ.—The end of  
the *varga* is here marked by १५ in hbfk, not in m<sup>1</sup>d.

<sup>a</sup> The Sarvānukramaṇī describes these two hymns as *rājña stutih*; cp. R̥gvidhāna  
iv. 22. 4.

<sup>b</sup> 73<sup>cd</sup> is quoted by Śaḍguruśiṣya on RV. x. 173.

## 16. Deities of RV. x. 175-181.

74. Ārbudī<sup>a</sup> saw the next (hymn) 'Forth you' (*pra vaḥ*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavah*: x. 176. 1) is addressed to the R̥bhus.

याव्णां hd, याव्णा bfk, याव्णं r.—०र्वुदिः hm<sup>1</sup>fr, ०र्वुदिः b, ०र्वुदः k, ०र्वुदः r<sup>2</sup>.  
यत्वतः hm<sup>1</sup>bfkr, यततः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—०र्भवृक् प्र hm<sup>1</sup>r, ०र्भवा प्र fk, ०र्भव्यण b.

<sup>a</sup> Cp. Sarvānukramaṇī: *pra vaḥ . . ārbudir grāvṇo 'staut*.



75. Now the seer Patan̄ga sang the hymn which follows, 'The Bird' (*patan̄gam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*<sup>a</sup>).

पतंगसु hdb, पतंसु m<sup>1</sup>, - - - - fk.—तथापरे hm<sup>1</sup>r, अथापरे b, अयायरे fk.

<sup>a</sup> The Sarvānukramanī uses the same word to describe this hymn; cp. R̥gvidhāna iv. 22. 5: *māyābhedanam etat*.

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza: x. 177. 2) is praised Vāc, the goddess who cherishes in her heart<sup>a</sup> the speech which is well known (*viditām*)<sup>b</sup>.

मायाभेदे m<sup>1</sup>fkr, मायाभेद° b.—सूतेत्याह m<sup>1</sup>, सूतेत्याह b fkr.—देवी बिभर्ति m<sup>1</sup>, देवी विभर्ति b, देवी विभर्ति f, भ्रमति kr.—या m<sup>1</sup>bf, पा kr.—वाचं विदितां सतीम् m<sup>1</sup>b, वाचं विदितां सती f, वाचा विदितां सती r.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. the words of RV. x. 177. 2: *patan̄go vācam manasū bibharti . . . dyotamānām*.

<sup>b</sup> This perhaps alludes to the four kinds of speech spoken of in R̥V. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turīyaṃ pāco manuṣyā vadanti*.

77. The hymn 'Forthwith this' (*tyam ū śu*: x. 178), which has Tār̥kṣya for its deity, they regard as a charm for good luck (*svastyayana*)<sup>a</sup>. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathas ca*: x. 181), is addressed to the All-gods.

त्यमू षु तार्क्ष्यदेवत्वं m<sup>1</sup>fkr<sup>2</sup> (तार्क्ष° kr<sup>2</sup>), त्यमू षु तार्क्ष्यदेवत्वं b, त्यमूष्विति तु सौपर्णं hdb. The reading of the B MSS. is favoured by the Sarvānukramanī, which describes the hymn as तार्क्ष्यम्.—उदेन्द्रे hd, उदेन्द्रे m<sup>1</sup>, उदेन्द्रे f, उदितेन्द्रे b, उदेन्द्र° r.—वैश्वदेवं तु hdm<sup>1</sup>r, वैश्वदेवं स्यात् bfk.—चेति च hm<sup>1</sup>r, चेति तु b, no particle in fk.

<sup>a</sup> Cp. R̥gvidhāna iv. 23. 2: *tyam ū śv iti svastyayanam*.

78. In it the first three seers<sup>a</sup> have declared their own power: how the Rathamtara chant (*stotra*) and how the Br̥hat chant,

चक्षुस् hm<sup>1</sup>r, चक्षुस् b, चक्षुस् fk.—तत्राद्या hrb, तत्राद्या fk.—अषयस्त्रयः hdb, अषयस्तुतः fk, अषयस्त्रयः b.—The end of the *varga* is here marked by १६ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathamtara, the Bṛhat, and the Gharma.

### 17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr<sup>a</sup> is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ*: x. 182) Bṛhaspati is praised.

संभूतो h<sup>d</sup>, संभूतः m<sup>1</sup>, संभूतो b<sup>r</sup>, संभूता (घर्माः) f<sup>k</sup>.—चोपलक्ष्यते h<sup>r</sup>b<sup>f</sup>k, चापलक्ष्यते m<sup>1</sup>, (वादश्चै) वाच दृश्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—Instead of 79<sup>c<sup>d</sup></sup>, given in the text according to the reading of h<sup>d</sup>r, m<sup>1</sup>b<sup>f</sup>k<sup>r</sup><sup>2</sup> have substituted a line which has already occurred twice before in B MSS.:

सूक्तेऽस्मिन्देवतास्त्रिस्र एता एव प्रकीर्तिताः । (तु कीर्तिताः m<sup>1</sup>)

b alone further adds the line—

अस्तीत्यरेण सूक्तेन तपुर्मूर्धा बृहस्यतिम् ।

<sup>a</sup> Cp. RV. x. 181. 3: *ā sūryād abharan gharman etc.*

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*)<sup>a</sup>.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyaṃ tvā*: x. 183)<sup>b</sup>,

यजमानस्य h<sup>m</sup><sup>1</sup>r, यजमानार्थाः b.—केचिदेतां सुतिं विदुः h<sup>m</sup><sup>1</sup>r, केचिदेव वदन्ति ताः b.—80<sup>a<sup>b</sup></sup> is omitted in f<sup>k</sup>r<sup>2</sup>.

<sup>a</sup> The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *athā karad yajamānāya śaṃ yoh.* <sup>b</sup> 80<sup>c<sup>d</sup></sup> = Ārṣānukramaṇī x. 95<sup>e<sup>d</sup></sup>, except that the reading there is *sūktam tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son<sup>a</sup>, then

देवता MSS. and r.—लिङ्गैरेवाच लक्षिताः b<sup>f</sup>, लिङ्गैरेवार्थलक्षिताः k<sup>r</sup><sup>2</sup>, लिङ्गैरेवाच देवताः h<sup>d</sup>r.—प्रथमा हि वदत्यथ h<sup>m</sup><sup>1</sup>r, प्रथमायामृचि सुताः b, प्रथमायामृचि स्मृताः f.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. Sarvānukramaṇī: *anvṛcam yajamānapatnihotṛāśiṣaḥ.*

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (*viṣṇuḥ*: x. 184) they declare to be addressed to the All-gods<sup>a</sup>.

०स्तवं स्तृषे: hdm<sup>1</sup>r<sup>3</sup>, ०स्तवस्तृषे: r, ०स्तवस्तृषे: bfk.—सूक्तं तु hm<sup>1</sup>r, यत्सूक्तं bfk.—  
प्रचक्षते hm<sup>1</sup>r, तदुच्यते bfk.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as *liṅgoktadaivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring<sup>a</sup>. Now the following (hymn) is 'O Nejameṣa' (*nejameṣa*)<sup>b</sup>. It is stated to be optionally (applicable: *vā*)<sup>c</sup> with a view to offspring.

खदार० hm<sup>1</sup>r, खदारि bfk.—परं hm<sup>1</sup>rb, परे kr<sup>2</sup>.—नेजमेषेति hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>, मजमेषेति b, नेजमेषं हि r.—गर्भार्थं वा तदुच्यते hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>, गर्भार्थं तावदुच्यते r, गर्भाशीरेव वोच्यते b, गर्भाशीरेव नोच्यते fk.—The end of the *varga* is here marked by १७ in bk, by २७ after 83<sup>ab</sup> in f, not at all in hdm<sup>1</sup>. Owing to the transposition of 84, 85, the figures indicating the end of *vargas* 17, 18, 19 have got shifted, but come right again at 20.

<sup>a</sup> Cp. Sarvānukramaṇī: *garbhārthāśih*. <sup>b</sup> This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenedam* and this, the Kashmir collection has one of two stanzas beginning *yāsām ūdhas caturbilam* and coming before RV. x. 170. <sup>c</sup> I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejameṣa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the Gṛhya Sūtras; e.g. AGS. i. 14. 3: cp. Stenzler, pp. 35-37. This khila is also mentioned in Rgvidhāna iv. 23. 3; cp. Mejer, p. xxiii. It is translated and examined with reference to its deity, Nejameṣa, by Winternitz, JRAS., 1895, pp. 149-155.

### 18. The khila 'Nejameṣa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'<sup>a</sup>—with (this) half of the whole (first) stanza he<sup>b</sup> means this whole combination (*yoga*) of prayer<sup>c</sup>:

अस्ते hm<sup>1</sup>, असी r, these two and the following three syllables (मे पुत्र०) omitted in fk.—पुत्रकामाया m<sup>1</sup>r, पुत्रकामाय b, कामाय fk.—सवागर्धेन fkr<sup>1</sup>r<sup>4</sup>r<sup>0</sup>, सर्वा: गर्धेन b, अर्धमर्धेन m<sup>1</sup>, अर्धादर्थं च r.—यत्कृतम् fkm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यत्कृतम् b, तत्कृतम् r.—आशिषो योगमेतं हि all MSS. and r.—वक्षो m<sup>1</sup>, वक्षी r, वक्षो b, वक्षो f, वक्षो k, वक्षो r<sup>2</sup>.—

गोर्वेन m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, गी वेनु fk, गीर्वेनु r<sup>2</sup>, गी वेनु b.—मन्यते all MSS. and r.—m<sup>1</sup> is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others (bfkr<sup>2</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) have them between 130 and 131, where they are absolutely out of place. hd omit them altogether.

<sup>a</sup> The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyai me* &c.) may be taken to represent the whole khila of three stanzas.' <sup>b</sup> That is, Māṭhara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. <sup>c</sup> According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māṭhara is that in the name (Nejameṣa) the letter *e*<sup>a</sup> is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhe*)<sup>b</sup> the two *e*'s (*ay-oh*) have the meaning of a past tense (*bhūtakaraṇa*) in (the sense of) *au* (*āv-i*)<sup>c</sup>.

°कम्पार्थे m<sup>1</sup>kr, °काम्पार्थो b.—नाम्नि m<sup>1</sup>rf, नास्ति k, नात्ति b.—माटरः r, मांवरः m<sup>1</sup>bfbk.—आख्याति m<sup>1</sup>bfbkr<sup>2</sup>, आख्यात° r.—वाष्कला b, बाष्कुला r, बाष्कुलान् f, वाष्कला k, वात्सल्या m<sup>1</sup>.—आवयोरिति b, भग्नावयोरिति f, भग्नावयोरिति k, स्त्रीवयोरित r, स्त्रीरूपोहत m<sup>1</sup>.

<sup>a</sup> That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of *e* in both noun and verb in this khila. <sup>b</sup> This remark refers to the verb used in the second stanza: *yatheyam pṛthivi . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings -e, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadh-e*, 1st pers. <sup>c</sup> That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitrā (hymn) which (begins) 'The great (aid) of the three' (*mahi trīṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa<sup>a</sup>, Aryaman, Mitra. Now in very few<sup>b</sup> other (hymns) addressed to the Ādityas,

माहिचं hm<sup>1</sup>r, माहिच b, माहच fk.—सूर्यवरुणमित्राणाम् hdm<sup>1</sup>r, परुणार्थममि-  
चेब्ब b, भूर्णामिमिचेष्ठा° fk.—°तरेषु तु hm<sup>1</sup>rk, °तरेषु च bf.—86<sup>bc</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamamitrāṇām*) has occurred twice before: iii. 108<sup>a</sup> and v. 50<sup>e</sup>. <sup>b</sup> 'Very few' is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying.

B It is recognized (*dr̥ṣṭa*) as also benedictory in the valediction of travellers <sup>a</sup> (*yātām*).

देवाः m<sup>1</sup>, देवा h b f k, वाता r.—वे श्रुतम् h d m<sup>1</sup>, विश्रुतम् br, विश्रुतम् fk.—यातयपि b, यातमपि f, पातमपि m<sup>1</sup> k r.

<sup>a</sup> The emendation *yātām* is supported by the use of *adhvasu* in RV. x. 185. 2 and by the words of the R̥gvidhāna iv. 23. 3: *mahi triṇām avo 'stv iti svastyayane japet*. Cp. RV. viii. 83. 6: *kṣiyanto yānto adhvann ā devā vṛdhāya hūmahe*. This hymn is described as *svastyayanam* in the Sarvānukramaṇī also.

88. (Then) Ula praised his father Vāta<sup>a</sup> (in) 'May Vāta' (*vātaḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the R̥g-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas<sup>b</sup>.

वात आमेयमुत्तरम् h d m<sup>1</sup>, आमेयं प्राप्नये परम् b f k r.—दाशतयीषु h d m<sup>1</sup> r, दास-तयीषु r<sup>2</sup>, दावतयीषु b, दाशपीषु f.—तु h m<sup>1</sup> r f k, च b.—The end of the *varga* is marked at the end of the next śloka in b f, not at all in h d m<sup>1</sup> k. See note at the end of the preceding *varga*.

<sup>a</sup> Cp. above, 71. <sup>b</sup> Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramaṇī also.

### 19. RV. x. 189, 190. The khila 'Samjñānam.'

89. Whatever elsewhere is spoken of as addressed to Jātavedas<sup>a</sup> is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyaṃ gauḥ*: x. 189), Sārparājñī sang of herself (in it)<sup>b</sup>.

०द्व्यत्रामेयं h d m<sup>1</sup> r<sup>3</sup> b f k r<sup>2</sup>, ०देव त्रामेयम् r.—स्वयं जगौ A m<sup>1</sup>, जगौ स्वयम् B.

<sup>a</sup> In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukramaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

<sup>b</sup> Cp. Sarvānukramaṇī: *sārparājñī; ātmadaivatam sauryam vā*.

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākaṭāyana,

तस्मात्सा देवता तच्च hm<sup>1</sup>r, तस्य स्याद्देवता सैव b, तस्य स्या देवता स्यव f.—सूर्यम् hm<sup>1</sup>r<sup>1</sup>fk, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, चाचार्यः h<sup>1</sup>d.—शाकटायनः h<sup>1</sup>d m<sup>1</sup>r<sup>3</sup>b<sup>1</sup>kr<sup>2</sup>, रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutionsal (*bhāvavṛtta*)<sup>a</sup> hymn (x. 190)<sup>b</sup>

ददर्शाथाघमर्षणः hm<sup>1</sup>r, ददर्शाथाघमर्षणः b, ददर्शाधमर्षणः f.

<sup>a</sup> Cp. Sarvānukramaṇī: *aghamarṣaṇo*; *bhāvavṛttam*. <sup>b</sup> With reference to this hymn, h has on the margin the following lines:

आयेये अघमर्षणसूक्तके ॥

देवता भाववृत्तस्तु ऋषिश्चैवाघमर्षणः ।

कन्दस्वानुष्टुभं तस्य भाववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification<sup>a</sup>. As the horse sacrifice is the chief of offerings, removing every infirmity<sup>b</sup>,

यस्याच् m<sup>1</sup>, यस्या यस्या f, यस्या h<sup>1</sup>b<sup>1</sup>bk, तस्या r.—92<sup>cd</sup>, 93<sup>ab</sup> are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. R̥gvidhāna iv. 23. 5: *pavitṛṇāṃ pavitraṃ tu japed evāghamarṣaṇam*. <sup>b</sup> 92<sup>cd</sup> and 93<sup>ab</sup> appear with slight variations of reading in R̥gvidhāna iv. 24. 2, being there introduced with the words *evam tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)<sup>a</sup> is (in) praise of knowledge.

तदादीनीति h, °दीनीति d, °दानीति f<sup>1</sup>k, तदादीनी b, तदादीनि m<sup>1</sup>, तदादीनि तु r, तदादीनि तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संज्ञानं ज्ञानसंस्तवः hm<sup>1</sup>r, संज्ञा ज्ञानसंस्तवः b, संवज्ञानं संस्तवः f.—The end of the *varga* is marked by १९ in h<sup>1</sup>b<sup>1</sup>fk after the next śloka (94), not at all in m<sup>1</sup>d.

<sup>a</sup> This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejaṃeṣa* (83) by one khila of one stanza, *anikavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

## 20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94. Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals<sup>a</sup>. 'Together, together, indeed' (*saṃ-sam it*: x. 191. 1) and 'Forth, of sacrifices' (*prāḍhvarāṇām*)<sup>b</sup> are traditionally held to be two (stanzas) addressed to Agni<sup>c</sup>.

चतुर्थं यत्तु m<sup>1</sup>f, चतुर्थं य तु k, चतुर्थं यत्तु h<sup>d</sup>, चतुर्थं यस्तु b, चतुर्थस (तेर्हस्त्यम)  
r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चेत्यामेये एव ते h<sup>d</sup>m<sup>1</sup>r, त्वामेज्यावेते b, त्वामेष्वावेते f.—सृते h<sup>d</sup>m<sup>1</sup>frb, सृता  
k, उमे तच्चाग्निदेवते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes after *saṃjñānam*. It consists of three stanzas, and begins *nairhastyam senādaraṇam*. It is thus described in the Anukramaṇī: *nairhastyam; tṛcaṇ; nirhastyah (nirahastya MS.); sapatnaghnaṇ senādaraṇam; ānuṣṭubhaṇ bṛhatimadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamaṛṣaṇa*, (2) *saṃ-sam it*, (3) *saṃjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*saṃ-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prāḍhvarāṇām* as addressed to Agni. The order in which the Ṛgvidhāna mentions these four khilas is: (1) *aghamaṛṣaṇa*, (2) *nairhastyam*, (3) *saṃ-sam it*, (4) *saṃjñānam*. Cp. Meyer, Ṛgvidhāna, p. xxvi; Oldenberg, Prolegomena, p. 507.

<sup>b</sup> This khila of seven stanzas, beginning *prāḍhvarāṇām pate vaso*, follows *nairhastyam* and is thus described in the Anukramaṇī: *pra; sapta; kaśyapo jamadagnir; uttamā śaṇyur; ādyā āgneyī gāyatrī, dvitīyā upotāmā āśīh pāṇktaṇ, tṛtīyā akṣurastutis sū ānuṣṭup; caturthā saumī, pañcanī saurī*. The last stanza is identical with the last of *saṃjñānam* (*tac chaṇ yor ā vṛṇmahe*, &c.), and is at the same time the concluding stanza of the RV. according to the Bāṣkala recension; cp. Oldenberg, Prolegomena, p. 495. <sup>c</sup> *Agneyyau* must be the right reading, as from the above statement of the khila Anukramaṇī and from that of the Sarvānukramaṇī on RV. x. 191: *ādyāgneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first<sup>a</sup> (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञाने b, संज्ञानं h<sup>m</sup>1r, संवञ्जनि fk.—अथाश्विनौ h<sup>m</sup>1r, तथाश्विनौ bfk.—95 is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The irregularity of declension in *prathamasyām* is probably due to the following *tṛtīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals<sup>a</sup>.

आशिषोऽभिवदन्ति ताः hm<sup>1</sup>r bfk, स स्वाशीर्वाद उच्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—96<sup>cd</sup> and 97 are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*saṃ-sam*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (charm for) conciliation <sup>a</sup>.

संवननं f, शिवननं r<sup>2</sup>, संवर्त्तनं b, संसवनं hd, संहननं m<sup>1</sup>. The name of the reputed seer in Ārṣānukramaṇī x. 99 and in the Sarvānukramaṇī is Saṃvanana.

<sup>a</sup> In R̥gvidhāna iv. 24. 4, 5 *saṃ-sam* is described as *saubhrātṛkaraṇaṃ mahat*, and *saṃjñānam* as *sandhikaram*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years <sup>a</sup>.

महानाम्न्य ऋचो hdr, माहानाम्न्यं ऋचा f, महानाम्न्ये रिवां b.—गुह्यास m<sup>1</sup>r, गुह्यां bf, गुह्या hdk.—ऐन्द्रस्यैव यो वदेत् hm<sup>1</sup>r, ऐन्द्रास्तस्य वेद b, (ता) देद्रास्तस्य यो वेद f.—सो हीं ब्राह्मः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो हं ब्रह्म hm<sup>1</sup>r, सो ह ब्राह्मं b, सा ह ब्राह्मं r<sup>2</sup>, सा ह ब्राह्म्यं f, Śaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्यते hdm<sup>1</sup>r, स्वरध्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्वरध्यास्तौ b, स्वरध्यास्ते f, स्वरध्यास्ते kr<sup>2</sup>.—In m<sup>1</sup> this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m<sup>1</sup>d.

<sup>a</sup> Cp. Bhagavadgītā viii. 17: *sahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form :

\* tad vai yugasahasrāntaṃ brāhmaṇaṃ puṇyam ahar viduḥ.

## 21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas <sup>a</sup>. The deities which appear in praise <sup>b</sup> therein, own the hymn (*sūktabhāj*) <sup>c</sup>. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).



तृचाधमं m<sup>1</sup>b, त्रिचाधमं f, त्रिचाधर्मं kr<sup>2</sup>.—सूक्तमाहुस् fb, सूक्तानाहस् kr<sup>2</sup>.—  
तस्मिं m<sup>1</sup>b, तस्मिन् fr<sup>2</sup>.—सुतौ m<sup>1</sup>, सुतो bfr<sup>2</sup>.—दृश्यन्ते याः सूक्तभावः m<sup>1</sup>, दृश्यते यः  
सूक्तभावा fkr<sup>2</sup>, दृश्यते यः स सूक्तभाव b.—प्रधानसूक्तम् b fkm<sup>1</sup>, प्रधानसूक्तम् r<sup>2</sup>.

<sup>a</sup> According to this RV. i. 99 would not be a *sūkta*. <sup>b</sup> Cp. iv. 143: *stutau yasyeha drśyate*; see also vi. 16. <sup>c</sup> 99<sup>b</sup> has one syllable too many.

B 100. Now one should know that the Mahānāmīs<sup>a</sup> are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣtam*) in a Brāhmaṇa<sup>b</sup>. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids<sup>c</sup>, as one applies (*āha*) the designation of hymn to the Praiṣas<sup>d</sup>.

ऐन्द्रीर्हचा b, ऐंद्री ऋचो m<sup>1</sup>f, ऐंद्रा ऋचो kr<sup>2</sup>.—विद्यात् m<sup>1</sup>, विद्या bfr<sup>2</sup>.—दृष्टं  
m<sup>1</sup>bfr<sup>2</sup>.—ब्राह्मणे b, ब्राह्मण fkr<sup>2</sup>, ब्राह्मणः m<sup>1</sup>.—सूक्तवादो निवित्सु m<sup>1</sup>b, सूक्तशब्दो  
नवित्सु fkr<sup>2</sup>.—प्रेषष्वाहा fkr<sup>2</sup>, प्रेषष्वाह m<sup>1</sup>, प्रेषथाह b.

<sup>a</sup> These stanzas (= Ait. Ār. iv) form the khila which follows *prādhvarāṇām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anuṣṣṇīṣo diśaḥ*, and are thus described in the Anukramaṇī: *vidā: daśa; . . . aindraṃ pāvamānam ānuṣṭubham, &c.* They are described in the R̥gvidhāna, iv. 25, as constituting the end of the R̥g-veda Saṃhitā. Cp. Oldenberg, Prolegomena, p. 509 f. <sup>b</sup> Cp. AB. v. 7. 2: *indro vā etābhir mahān ātmānaṃ niramīmīta, tasmān mahānāmnyah*; cp. also KB. xxiii. 2. <sup>c</sup> That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohaṇa hymn to Indra-Varuṇa is treated as a Nivid (AB. vi. 25. 7). <sup>d</sup> That is, the *praiṣikaṃ sūktam*, which consists of twelve Praiṣas; see above, ii. 152, 154.

B 101. One should understand that these<sup>a</sup> constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntāyā*)<sup>b</sup> and are separated by pādas<sup>c</sup>, as the Aitaśa (pralāpa)<sup>d</sup> and the verses technically called Devanitha, &c.; for in the Kuntāpa (section) all that constitutes one hymn<sup>e</sup>.

सूक्तकदेशा m<sup>1</sup>fkr<sup>2</sup>, सूक्तकदेशा b.—कुंत्याः m<sup>1</sup>, कुम्याः b, कुन्याः fkr<sup>2</sup>.—निशास्ताः b, निसास्ताः f, निशास्ताः k, निशस्ताः r<sup>2</sup>, नितांताः m<sup>1</sup>.—यथैतशो m<sup>1</sup>, यथैतसो fkr<sup>2</sup>, यथैसो b.—देविनिपादिसंज्ञा fkr<sup>2</sup>, देवतयादिसंज्ञा m<sup>1</sup>, देवनीयादिशंज्ञा b.—कुन्तापे b, कुन्तापे fk, कुन्तापे r<sup>2</sup>, कुन्तापे m<sup>1</sup>.—एकं हि सूक्तम् b, एकं सूक्तम् fkr<sup>2</sup>, एकसूक्तम् m<sup>1</sup>.

<sup>a</sup> That is the Nivids in the Nivid-sūktas and the Praiṣas in the *praiṣikaṃ sūktam*.

<sup>b</sup> The word *kuntyā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakaṃ tṛṃśadṛcaṃ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. ASS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. <sup>c</sup> The AB. states that the Aitāsa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *nī* and practically all *ā* in the verb, I have retained the reading *nīśāstāḥ*, 'separated' (see St. Petersburg Dictionary under *√śās*), though greatly tempted to make the correction *vi-śāstāḥ*, 'separately recited'; cp. AB. iii. 19. 8: *trir nividā sūktam viśamset*. <sup>d</sup> In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāsa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and ASS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. ASS. viii. 3. 25) in his commentary on AB. vi. 34. 1. <sup>e</sup> This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitāsa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*purīṣa-pada*)<sup>a</sup> of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु  $hm^1r$ , आसां स्वात्  $fbk$ .—स्वात्प्रजापतेः  $hm^1r$ , त्वमिदेवतम्  $bfkr^2$ .—आमेयमेन्द्रं वैष्णवं  $hdr$ , ऐन्द्रं च वैष्णवं चैव  $b$ , विद्रं त्वा वैष्णवा चैव  $fk$ , विन्द्रं त्वा वैष्णवं चैव  $r^2$ .—पौष्णं चैव तु पञ्चमम्  $hdm^1$ , पौष्णं देवन्तु पञ्चमम्  $r$ , पौष्णं चैवमतः परम्  $b$ , पौष्णं चैवमनः परम्  $fr^2$ , पौष्मं चैवमनः परम्  $k$ .

<sup>a</sup> These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava-gindra-pauṣṇa-daiivāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; ASS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

प्रेषा ये च hdr, प्रेषा ये च b, प्रेषां ये च fk, प्रेषा एष m<sup>1</sup>.—हविस्तु स्यात् hm<sup>1</sup>r, हविर्यन्मात् b, हविर्यन्मा fk.—°देवतास् hdm<sup>1</sup>, °देवतास् bfk, °देवतास् r.—च ते hbfr<sup>2</sup>, च ये m<sup>1</sup>, तु ये r.—The end of the *varga* is here marked by २९ in hbfr, not in m<sup>1</sup>d. The fact that h marks the end of the previous *varga* after 98 and of the present one here, though the twenty-first *varga* would thus contain only two ślokas, is an indication that 99-101 belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

## 22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas<sup>a</sup> (can be ascertained) by their respective characteristic names<sup>b</sup>; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

लिङ्गैश्च देवताः hdm<sup>1</sup>rbfk, लिङ्गोक्तदेवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—निगदेन hdm<sup>1</sup>r, निगदेषु bfr<sup>2</sup>.—कल्याणुगं hm<sup>1</sup>r, कल्याणया k, कल्याण f, कल्याण b.

<sup>a</sup> See St. Petersburg Dictionary, sub voce. <sup>b</sup> That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni<sup>1</sup> are traditionally held to belong the Gāyatrīs, to Savitr the Uṣṇihś, to Soma the Anuṣṭubhs, to Brhaspati the Brhatīs<sup>a</sup>.

उष्णिहः m<sup>1</sup>bfr, उष्णिहा hdr<sup>3</sup>, उष्णिकः kr<sup>2</sup>.

<sup>a</sup> On this and the following ślokas (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramaṇī of the White Yajur-veda (Weber's ed. p. 1v): *gāyatrīyā agniḥ, uṣṇihśaḥ savitā, anuṣṭubhaḥ somaḥ, brhatyā brhaspatiḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the Triṣṭubhs, one should know, belong entirely to Indra<sup>a</sup>; and all Jagatīs<sup>b</sup> whatsoever belong to the All-gods.

ऐन्द्रश्च hr, ऐन्द्रश्च d, ऐन्द्रश्च f, ऐन्द्रश्च k, ऐन्द्रश्च b.—यास्तु hm<sup>1</sup>r, यश्च fk, याश्च b.

<sup>a</sup> According to the VS. Anukramaṇī the Pañktis belong to Varuṇa and the Triṣṭubhs to Indra: *pañkter varuṇas triṣṭubha indrah*. <sup>b</sup> VS. Anukramaṇī: *jagatyā viśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa<sup>a</sup>. The Nicrīs are declared to be Indra's, and the Bhurījes are traditionally held to be Vāyu's<sup>b</sup>:

खराजो br, खराजा fk, स राज्ञो hdm<sup>1</sup>.—इन्द्रस्य निवृतः hdm<sup>1</sup>, निवृतः b, इन्द्रस्या-  
तिधृतिः r, इन्द्रस्यतिधृतिः fk.—भूरिज hdm<sup>1</sup>, भूरिज bfk<sup>r</sup>.—107<sup>ed</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. VS. Anukramaṇī: *virājo mītraḥ, svarājo varuṇaḥ*. <sup>b</sup> No statement, VS. Anuk.

A 108. or these two <sup>a</sup> may belong (to the god) in whose sphere <sup>b</sup> (they are), or they may (both) have Vāyu for their deity <sup>c</sup>.

But all the Atichandas metres have Prajāpati for their deity <sup>d</sup>.

प्रजापतिदेवताः hm<sup>1</sup>r<sup>1</sup>fk, प्रजापतिदेवताः b.—108<sup>b</sup> = 122<sup>d</sup>.—The end of the *varga* is here marked by २२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, *niçrt* and *bhurij* each taken as a singular. <sup>b</sup> That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. <sup>c</sup> This line (108<sup>ab</sup>) is found in A and m<sup>1</sup> only. It has this position in m<sup>1</sup>, but comes after 107<sup>ab</sup> in A. I have placed it here because it seems much more naturally connected with 108<sup>ab</sup>, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107<sup>ab</sup>; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108<sup>ab</sup> had any reference to 107<sup>ab</sup>, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107<sup>ab</sup>. <sup>d</sup> Cp. VS. Anukramaṇī: *atichandasāḥ prajāpatiḥ*.

### 23. Deities of metres, Vedas, Vagaṭkāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā <sup>a</sup>.

पौरुष्यो द्विपदा सर्वा b, पौरुष द्विपदाः सर्वा d, पौरुषा द्विपदाः सर्वा m<sup>1</sup>r, द्विपदा पौरुषं कन्दो bfk<sup>r</sup><sup>2</sup>.—ब्राह्म्य एक<sup>o</sup> hm<sup>1</sup>r, ब्राह्मी त्वेक<sup>o</sup> bfk<sup>r</sup><sup>2</sup>.—109<sup>ab</sup> is found in A and m<sup>1</sup> only.

<sup>a</sup> Cp. VS. Anukramaṇī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the R̥g-veda (*ṛc*) are sacred to Agni <sup>a</sup>, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya <sup>b</sup>.

समस्ता ऋच hm<sup>1</sup>r, समस्त ऋच fk, समस्तसृच b.—आपिथ्यो hm<sup>1</sup>r, आपिथा bfk.—  
वेव hm<sup>1</sup>r, त्वेव fk, त्वेव b.—सामानि m<sup>1</sup>fk<sup>r</sup>, नामानि hd, सामानि b.

<sup>a</sup> Cp. VS. Anukramaṇī: *sarvā ṛca āgneyyaḥ*. <sup>b</sup> Cp. ibid.: *sāmāni saurāṇi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vasat' is sacred to the All-gods, (and) the sound 'him' (*hiṃkāra*)<sup>a</sup>. (The Āgura formula) 'We who sacrifice' (*ye yajāmahe*)<sup>b</sup> is a form of the thunderbolt<sup>c</sup> which is preceded by speech. The call 'Svāhā' has Agni as its deity. \*

रूपं hdm<sup>1</sup>r, तपं b, चयं fk. — वाक्पूर्वं hm<sup>1</sup>r, वा पूर्वं bfk. — °पिदेवतः hdb, °पिदेवताः f, °पिदेवतः m<sup>1</sup>.

<sup>a</sup> *Hiṃkāra* is mentioned with *vaśaṭkāra* in AB. iii. 23. 4. <sup>b</sup> The formula used at the beginning of the *yājyā*. See Haug, Aitareya Brāhmaṇa, vol. ii, p. 133, note. <sup>c</sup> Cp. AB. ii. 28. 5: *āgūr vajrah*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*krūṣṭa*) tone (*svara*) is to be recognized as in the head<sup>a</sup>; the first tone belongs to the palate<sup>b</sup>.

स्वधेव hm<sup>1</sup>r, स्ववेव b, तथेव fkr<sup>2</sup>. — तालव्यः hm<sup>1</sup>rb, तालवाः f. — प्रथमः hm<sup>1</sup>fr, प्रथम bkd.

<sup>a</sup> Cp. below, 116. <sup>b</sup> Cp. below, 117. See VS. Prātisākhya viii. 47.

113. But the second belongs to the centre of the brows<sup>a</sup>, the third has its place (*saṃśrita*) in the ear<sup>b</sup>, the fourth should be (regarded as) in the tip of the nose<sup>c</sup>, the low (tone) is stated to belong to the chest<sup>d</sup>; one pronounces the Atisvāra<sup>e</sup> as formed by a protraction (*karṣaṇa*) of the low (tone).

°संश्रितः hdm<sup>1</sup>r, °संश्रुतः b, °संश्रुतः fk. — °सो मन्द्र उच्यते hm<sup>1</sup>br, °सोर्मंडु - - च्यते fk. — मन्द्रकर्षणसंयुक्तम् hdb, मन्द्रं कर्षणसंयुक्तम् m<sup>1</sup>, मन्त्रकर्षणसंगम् b, मन्त्रकर्षणसं-सक्तम् fk. — अतिस्वारं hdb, अतिस्वरं f. — प्रशंसति hm<sup>1</sup>r, तु तं विदुः B. — The end of the *varga* is here marked by २३ in m<sup>1</sup>, after 115<sup>ab</sup> in fk, also in b, but by ३३, not at all in hd.

<sup>a</sup> Cp. below, 117. <sup>b</sup> Cp. below, 118. <sup>c</sup> Cp. below, 118. <sup>d</sup> Cp. below, 119. <sup>e</sup> This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvārya*, is used below, 120; cp. the definition given there: *vikarṣaṇa mandrasya yuktaḥ*.

#### 24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*krūṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कुष्टं  $hm^1rb$ , सर्वा  $k$ , omitted in  $f$ .—मनुष्याः प्रथमं स्वरम्  $hm^1r^2$ , मनुष्याः प्रथमस्वरम्  $fk$ , मनुष्यः प्रथमः स्वरम्  $b$ , मनुष्यास्त्वितैस्त्रिभिः  $r$ .—पशवः  $hdm^1r^3bfkr^2$ , वसवः  $r$ .—This and the following two ślokas (114-116) come before 113 in  $bfkr^2$ .

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्जते  $hdr$ , (°श्च)ोपमुञ्जते  $f$ , चोपभञ्जते  $b$ , चोपमुञ्जते  $r^2$ , तूपमुञ्जते  $m^1$ , तूपमुञ्जते  $r^1r^4r^6$ .—मन्द्रं  $b$ , मन्द्रा  $fk$ , मन्द्राः  $hm^1r$ .—115<sup>cd</sup> is omitted in  $r^1r^4r^6$ .

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusta*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिस्वारसु  $hdm^1r$ , अतिसारसु  $bfkr^2$ , अतिस्वार्थसु  $r^1r^4r^6$ .—सर्वस्य  $hm^1bfk$ , शेषस्य  $r$ .—वैश्वदेवः  $m^1dbfk$ , वैश्वदेव  $hr$ .

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः  $hm^1r$ , आदित्यदेवतः  $bfk$ , चेह्न्य एव तु  $r^1r^4r^6$ .—भुवोर्देशं समाश्रितः  $hdm^1r^3fkr^2$ , भुवोर्देशसमाश्रितः  $b$ , भुवोर्देशश्रितश्च यः  $r$ .

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनसु  $hm^1rbfk$ , आग्नेयसु  $r^1r^4r^6$ .—कर्णौ  $hdb$ , कर्णौ  $fk$ , कर्णौ  $r$ .—त्वच  $hm^1r$ , त्वच  $b$ , त्वच  $fk$ , त्वेषु  $r^1r^4r^6$ .—The end of the *varga* is here marked by २४ in  $bfk$ , not in  $hdm^1$ .

## 25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चाक्षुषः h d r, चाक्षुवः m<sup>1</sup>, चक्षुश्च b, चक्षूश्च f, चक्षुस्तु k.—सूर्यदेवतः h d, सूर्यदेवतः b f k r.—117<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—उच्यते h d m<sup>1</sup> r, औरसः b, औजसः f k.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuṇa. It is located<sup>a</sup> in the position of the low (tone).

विकर्षेण तु b m<sup>1</sup> r<sup>3</sup>, विष्कर्षेण तु h d, विकर्षेण तु f k r<sup>2</sup>, कर्षणेनैव r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—युक्तोऽति-  
स्वार्थं m<sup>1</sup> r, युक्तो निस्वार्थं h d, स्वरो तिस्वार्थं f, स्वरो तिस्वायं b.—स मैत्रावरुणो h m<sup>1</sup> f r,  
स मेन्द्रावरुणो k, सा मेन्द्रावरुणो b.—मन्द्रस्थानसमाहितः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, मन्द्रस्थानसमानि षट्  
h d m<sup>1</sup> r<sup>3</sup>, मन्द्रस्थानि समानि षट् b f k.

<sup>a</sup> *Samāhitaḥ* being used in much the same sense as *samāśritaḥ* in 117<sup>d</sup> and 118<sup>b</sup>.  
The reading *samāni śaṭ* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three<sup>a</sup> are the three Lords of the World<sup>b</sup>.

सामस्वराणां h m<sup>1</sup> r b f k, इति स्वराणां r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—एते देवा इहोदिताः h d m<sup>1</sup> r b f k,  
उक्ताः सामसु देवताः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

<sup>a</sup> That is, of the three tones of the R̥g-veda. <sup>b</sup> That is, the three forms of Agni, spoken of in i. 73 as the three chief lords of the world, *lokādīpatayas trayāḥ*.

122. The Prastāva<sup>a</sup> in the Sāmans has Vāc as its deity, or is sacred to Agni; the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवत्वो h d b, वाग्देवत्वो m<sup>1</sup> f k r.—यवापेयः h m<sup>1</sup> r, यवापेन्द्रः b, यवापेदेः f.—  
प्रस्तावश्चैव h m<sup>1</sup> r, प्रस्तावः सर्वं b, प्रस्तावः सर्वं f.—उन्नीथोपद्रवावेन्द्रौ h d (०थीप० d),  
उन्नीथापद्रवावेन्द्रौ r, उन्नीथोपद्रवावेन्द्रौ m<sup>1</sup>, उन्नीथोपद्रवा चद्रौ b, उन्नीथोपद्रवाचद्रौ  
f.—वा वायुदेवते h d m<sup>1</sup> r, वोभयदेवते b, वोभयदेवते f k. The feminine dual ०देवते is perhaps  
due to a mechanical repetition of the pāda स्यातां वा वायुदेवते occurring above, 167<sup>d</sup>.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable<sup>a</sup> Om (*praṇava*) at the beginning<sup>b</sup>.

निधनं h m<sup>1</sup> r, निवनं f k, निवनं b.—कीर्तनात् h m<sup>1</sup> r, कीर्तिनात् b.—123<sup>cd</sup> is omitted  
in f k.—The end of the *varga* is here marked by २५ in b, not in h d m<sup>1</sup> (nor in f k as  
123<sup>cd</sup> is wanting).

\* In the Brāhmaṇa account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nidhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note <sup>30</sup>; cp. Sāyaṇa on AB. iii. 23. 4: *hīmkārādayaḥ pañca sāmāṇśū vaiśvadevāvayavāḥ*. <sup>b</sup> Cp. Sāyaṇa, l. c.: *udgātrū paṭhi-tavyaḥ sāmna ādau him ity evaṇi śabdo hīmkāraḥ*.

## 26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the Rg-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

व्यस्तमस्तानां hm<sup>1</sup>r, व्यवस्तमस्तानां b.—124<sup>ab</sup> is omitted in fk.—देवताविद्वेचेत hm<sup>1</sup>r, देवता तदुपेचेत f, देवता तदपेचेते k, देवता तदुपेचेत b.

125. The Seven Seers<sup>a</sup>, the Vasus, the Gods, the Atharvans, the Bhṛguś, Soma, Sūrya, and Sūryā<sup>b</sup>, Pathyā svasti, the Two Worlds for whom formulas are stated<sup>c</sup>, Kuhū, Guṇḡ, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m<sup>1</sup>r, सप्तर्षयो ऋषयश्चापि, देवा: h d, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवा: b.—अथर्वानो m<sup>1</sup>r, अथर्वानो bk, अथर्वानो f, अथर्वी h d.—सोमसूर्या: h d m<sup>1</sup> r f k, सोमसूर्या b, अंशोऽर्यमा r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—स्वस्ती br, स्वस्ति h d m<sup>1</sup> f k.—चोक्तमन्त्रे h d m<sup>1</sup>r, भोक्तमन्त्रे fk.—गुंगुर h d, k r, गुगुर b.

\* With the names enumerated in this and the following three ślokas (125-128) cp. those contained in i. 125-129. <sup>b</sup> As all the other names in the line are in the plural,

and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound=Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85). <sup>c</sup> I take this dual to be added to Rodasī in order

to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asuniti and Ilā<sup>a</sup>, the Āptyas<sup>b</sup>, Vidhātr, Anumati<sup>c</sup>, together with the Aṅgirasas,—these should be (regarded as) deities for whom formulas are stated<sup>d</sup>.

असुनीतिरिक्ता h d m<sup>1</sup>, असुनीतिरिला r, प्रसुनातिरेला b, पशुनातिरेला k, प्रशुनातिरेला f.—वा स्याद् h d m<sup>1</sup> r<sup>3</sup> r<sup>2</sup>, वा स्यात् f, वा स्या k, वा धी: r, चाप्या b.—०तानुमतिर्व्या r,



°खनुमतिद्वया h d, °तानुमतिद्वया m<sup>1</sup>, °नानुमतिर्द्वया k, °तानुमतिद्वता b, °नानुमतिद्वया f.—अङ्गिरोमिः सहैताः स्युर् hm<sup>1</sup>rb, अङ्गिराः सहिता स्युर् k, अंगिराः सहैता स्युर् f.

<sup>a</sup> Cp. Nirukta xi. 48. <sup>b</sup> Cp. i. 128. <sup>c</sup> The correction *ha yā* is supported by the same collocation, *ha yo*, lower down (130). <sup>d</sup> The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparṇa, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya<sup>a</sup>, Apām napāt, Aryaman, Vātajūti<sup>b</sup>, Iṣaspati, and Rathaspati;

°पतिर्गौः h d m<sup>1</sup> f k r<sup>2</sup>, °पतिर्पौ b, °पति । गौः f, °पतिर्द्यौः r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>.—सुधन्वा नगोमह्यः b, सुधन्वा नं न गोदः f, सुधन्वा नं न गोधः k, सुधन्वा न गोधः r<sup>2</sup>, सुधन्वा गोभ्यः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, सुधन्वा ननदः h d m<sup>1</sup> r<sup>3</sup>.—°र्यमा वातजूतिर् h d m<sup>1</sup> r, °र्यम चेतपक्कर् b, °र्यम यो तयस्युर् f, °र्यम यो तपस्युर् ॥ र् k.—°पतिश्चापि h d m<sup>1</sup> r<sup>3</sup> r<sup>2</sup>, °पतिश्चैव r, °पति आपि b f k.

<sup>a</sup> That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. Saudhanvana and Agohya are commented on in Nirukta xi. 16. <sup>b</sup> This seems to be a corruption, as there is no deity of this name anywhere; it may stand for the epithet of some deity, like *tuvijāta* as the name of an Āditya in BD. iv. 82; see note there.

128. the Rbhus, Parijanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśah*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods<sup>a</sup>.

पर्वता मास्य पत्नी h d m<sup>1</sup> b f k, पर्वता मास्य पत्नीर् r, वा गावस्य पत्नीर् r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on माः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्दिशश्च h r, देवी पत्नी दिशश्च m<sup>1</sup>, देवपत्न्यो दितिश्च b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k.—The end of the *varga* is here marked by र्द in b f k, not in h d m<sup>1</sup>.

<sup>a</sup> Cp. above, ii. 130, on the character of Vaiśvadeva hymns.

## 27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways<sup>a</sup> or in the other way<sup>b</sup>, no formula is directly known (*pratyakṣa*) to any one who is not a seer<sup>c</sup>.

अनुक्रान्ता hm<sup>1</sup>r, अनुक्रान्ता b, अनुक्रान्तां fk.—°न्यथा hm<sup>1</sup>r, °नाथा b, °नथो fk.—  
अनुषेर् hm<sup>1</sup>r, अनुषेर् bfk.—मन्त्रम् hm<sup>1</sup>, यंचं d, मन्त्रे bfk, मन्त्रः r.

<sup>a</sup> That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. <sup>b</sup> That is, whether they are incidental. <sup>c</sup> That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षेण hm<sup>1</sup>fr, दाक्षेण bk.—बुद्ध्या r, बुद्ध्या hm<sup>1</sup>bfk.—बाहुश्रुत्येन hrbfk, बाहुश्रुत्येन m<sup>1</sup>.—नियोगे: hdr, भियोगे: bkr<sup>2</sup>, मि° f.—उपास्यास्ताः hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>, उपास्तव्याः r.—देवता या hdbfk, देवतस्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—या ऋचो b, याः ऋचो fk, यास्वृचो hdm<sup>1</sup>, यास्तृचो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm<sup>1</sup>r only.

131. Of him who knowing the deities of the formulas<sup>a</sup>, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities<sup>b</sup>.

कर्म hdm<sup>1</sup>r, मर्म bk.—जुषन्ते hm<sup>1</sup>r, जुषन्ते b, जप्यते fk.—देवतास्तस्य A, तस्य देवतास्य bfk, तस्य देवासो m<sup>1</sup>.—हविर्ना° hdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, हविर्वा r, हविर्वा° bfk<sup>2</sup>.

<sup>a</sup> Cp. Sarvānukramanī, introduction, § 1: *mantrāṇām ārṣeyachandodairatavit*. <sup>b</sup> Cp. VS. Anukramanī, loc. cit.: *devatām avijñāya yo juhoti, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*īheta*).

Therefore one should offer an oblation (only) after carefully committing (*saṁnyasya*) the deity to mind<sup>a</sup>.

अविज्ञान° hdr, अविज्ञात° bfk m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हविर्नैव हि hd, हविर्नैव न m<sup>1</sup>, हविर्नै-

वेन fk, हविर्नेवेत b, हविर्नाग्नन्ति r.—देवतम् m<sup>1</sup>k, देवतम् hdbf, देवताः r.—मनसि संन्यस्य m<sup>1</sup>dr, मनसि स न्यस्य h, मध्येः संन्यस्य f, मनुषिष संपस्य b.—देवतां hdm<sup>1</sup>, देवता bfr.—I have conjecturally placed २७ here as the end of the *varga*, because that figure in bfk comes after 85, which occupies the position of 132 in those MSS.

<sup>a</sup> Cp. VS. Anukramanī, loc. cit.: *saṃnyasya manasi devatām havir hūyate*.

## 28. Importance of knowing the deities.

133. <sup>a</sup> He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session <sup>b</sup>.

स्वाध्यायमपि m<sup>1</sup>bfk, also h (but corrected on margin to °मेव), °यमेव d, °यसुत r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—°विष्कुचिः hm<sup>1</sup>r, °विट्कुचिः b, °विड्विः fk, °विष्कुतेः s.—स सत्रसदिव r, स तत्रसदिवः bfk, असत्रसदपि hdm<sup>1</sup>r<sup>3</sup>, स तत्र दिवस s (w<sup>1</sup>).—सत्रसद्भिरपोद्यते hm<sup>1</sup>s (w<sup>1</sup>), °पोद्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °पोज्यते r, स्वर्गसद्भिरभिद्यते b, स्वर्गसद्भिद्यते fk.

<sup>a</sup> This śloka is quoted by Śaṅguruśiṣya, with a few slight variations, p. 167, 10, 11.

<sup>b</sup> That is, by the gods : cp. VS. Anukramanī, loc. cit.: *svādhyāyam api yo 'dhīte mantra-daivatajñāḥ, so 'muṣmin loke devair apīḍyate*.

A 134. In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity <sup>a</sup>; and applying them wrongly one is here deprived of their fruit <sup>b</sup>.

ऋषिश्चन्दो hd, ऋषिश्चन्दो m<sup>1</sup>r.—तत्फलं r, तत्फलं hdm<sup>1</sup>.—This and the following four ślokas (134-138) are found in Am<sup>1</sup> only.

<sup>a</sup> Cp. the adaptation of 135<sup>ab</sup> in Śaṅguruśiṣya, p. 166 : *ṛṣichandodaivatādi vijñānaṃ phalam ucyate*. <sup>b</sup> Cp. Sarvānukramanī, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest <sup>a</sup>, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

ऋषिश्चन्दोदेवतादि rs, °देवतादि hdm<sup>1</sup>.—प्राणदृष्टिर्वि° hdr, प्राणदृष्टि वि° m<sup>1</sup>.

<sup>a</sup> 135<sup>a</sup> is quoted by Śaṅguruśiṣya, p. 166, śloka 2.

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)<sup>a</sup>, should teach or even mutter (a formula), will fare the worse (*pāpīyāñjāyate*)<sup>b</sup>.

अविदित्वा hdm<sup>1</sup>r.—अविं hd, अवि° m<sup>1</sup>r.—योऽध्यापयेज् r, याध्यापयेज् hd.

<sup>a</sup> *Yoga* appears to be used here in the sense of *prayoga*. <sup>b</sup> This śloka is quoted by Śaṅguruśiṣya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.<sup>2</sup> vol. i, p. 23 (middle). Cp. also Sarvānukramanī, introduction, § 1: *pāpīyāñ bhavati*; ŚB. xiii. 1. 5<sup>4</sup>.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities<sup>a</sup>: it is for this reason (*iti*) that the great seers mention metre in the middle.

<sup>a</sup> This śloka was known to the author of the Sarvānukramanī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatāś chandobhir abhyā-dhāvan*; cp. Śaṅguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle<sup>a</sup> (*ādhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*sandhi*) (and) the stanzas (themselves).

--प्रार चानाप्रारं b, आप्रार वाय्यनाधारं f, आत्मारं वाय्यनाधारं k, आत्मानं वाय्यनाधारं r<sup>2</sup>, आत्मानं साय्यनाधारं r<sup>3</sup>, आत्मानं स्वाय्यनाधारं hm<sup>1</sup>, आत्मानं स्वात्मनाधारं d, आप्रश्च वा अनाप्रश्च r.—विविच्या° hm<sup>1</sup>r f k, विचित्या° b.—°त्ननि hm<sup>1</sup>r b, °त्ननो f k.—ईचमाणो h d r, ईच्यमाणो m<sup>1</sup>, वीचमाणो b, वच्यमाणो f k.—ह्युभौ hm<sup>1</sup>r, बुतो b f k.—संधिम् hm<sup>1</sup>r, संधि f k, संधिं (रिचो) b.—दैवतवित्पठेत् h d b r, दैवतवित्पठेत् m<sup>1</sup>, दैवत्प - ष्टेत् f, दैवत्प - ष्टेत् k.

<sup>a</sup> Cp. Vedāntasāra, 1: *ātmanam akhilādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māñ viddhy akartāram avyayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मामृतम्  $hm^1r$ , ब्रह्मानतम्  $fk$ , ब्रह्मासत्तम्  $b$ .—योनिं सदसतोर्ध्वम्  $hdm^1r$ , योनिं सदसतो व्रतं  $fk$ , योनिं सदसदो व्रतं  $b$ .—महच्छाणु च  $hdm^1r$ , महत्स्थाणु च  $b$ , महच्छाणव  $f$ , मदक्षाराव  $k$ .—विश्वेशं  $hm^1r$ , विश्वसं  $bf$ , विश्वं स  $k$ .—विंशति  $hdm^1rfk$ , विंशति  $b$ .—The last pāda is repeated in  $hdbfk$ .—The end of the *varga* is here marked by २८ in  $m^1bfk$ , not in  $hd$ .

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